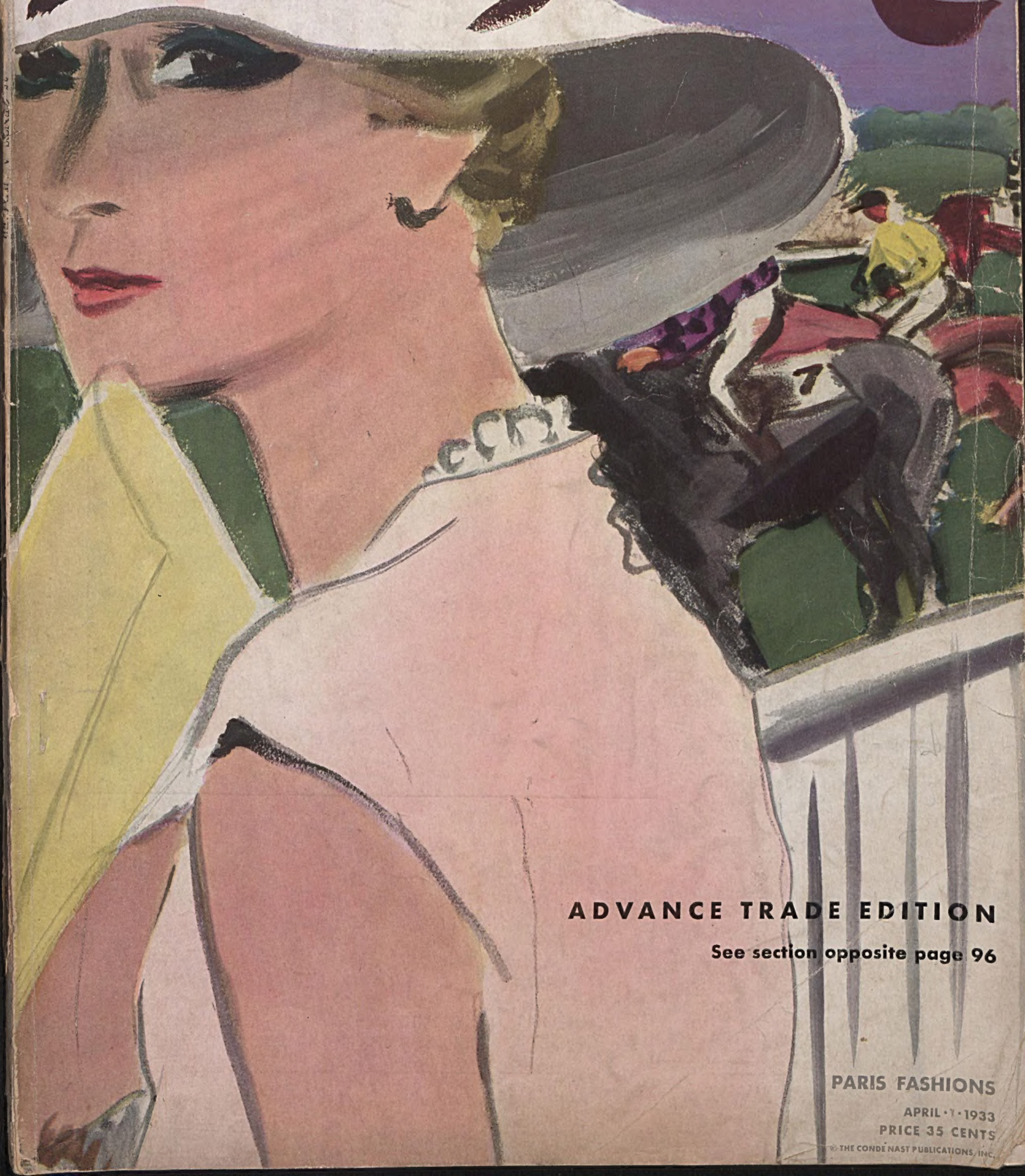


Vogue



ADVANCE TRADE EDITION

See section opposite page 96

PARIS FASHIONS

APRIL 1, 1933

PRICE 35 CENTS

© THE CONDÉ NAST PUBLICATIONS, INC.

Preview
of coming

EASTER ATTRACTION

The stage is set for a showing of Easter hosiery. And what an attraction! Your old friend, Quality, is playing a return engagement.

After a "winter of discontent" with cheap, flimsy hose, you will re-welcome Humming Birds for their sincere worth. Humming Bird Hosiery stepped jauntily through the late price-mad era with firmer fabric, sturdier soles, finer stitches and better styling than ever. Their prices were—and are—as low as honest, well-made hosiery can be.

For your Spring wardrobe we offer seven good styles in the newest, most alluring shades. Sold in stores of the better class.



"Q"

Stands for QUALITY

This is the mark of the National Quality Movement sponsored by the National Retail Dry Goods Association to keep America on the quality standard. As manufacturers of quality merchandise we urge support of this Movement. Buy QUALITY!

Humming Bird

FULL FASHIONED HOSIERY

CHIFFONS AND SERVICE WEIGHTS...TAILORED AND LACE
TOPS...PICOT EDGES...FRENCH HEELS...CRADLE SOLES

FAEROL CREPE

is the sports crepe for 1933

It's an Acele fabric
It tailors beautifully
It washes well
It has a dull surface
Its chalky pastels
are lovely

16.75

Sizes 14s to 20

Model 521—Low back model with separate cape. White, light blue, melon, or yellow.

Model 524—Double-breasted style with colored buttons. White with red, blue, or green. Light blue with navy, yellow with brown, melon with brown.

Model 523—One piece model with colored tabs. White, pink, light blue, or yellow.

Model 522—Model with contrasting scarf. White and melon, light blue and navy, pink and brown, yellow and brown.

Model 525—One piece model with contrasting buttons. White, light blue, pink, or yellow.

Best & Co.

FIFTH AVENUE AT 35TH ST., N. Y.

If you have Shrinkage fears — prepare to shed them now!

BRIGHT, dashing little washables have more of a place in your life than ever before — for now they have burst on a waiting world *permanently* shrunk by the new *Sanforized* process. Here are three of the newest styles in Sanforized-shrunk fabrics — there are scores of others! Every one emerges from its first or its fifteenth tubbing, exactly the same size — with exactly the same fit — exactly as smart as new!

Sanforized Shrunk

SAFEGUARDS STYLE

Such permanency in a helter-skelter (dress) world, such downright economy in a budget-conscious era, is causing a stir among Women Who Know as has never been heard before!

The tags at the left which appear on *sponsored* frocks tell you the name of the fabric that has been *Sanforized-shrunk* — and identify for you excellent styling, workmanship, color fastness, and other details that make up balanced quality. Look for them. They are your brightest "leads" in the best shops.



KILLICRINKLE
introduced by
BEST & CO.
\$8.95

SANCRAFT PIQUE
—a Sudanette fabric
introduced by
JAY-THORPE, INC.
\$15.00

CORTIL
—a Wilstex fabric
introduced by
BEST & CO.
\$10.75



Sanforized Process of Controlled Shrinkage

Cluett, Peabody & Co., Inc., Patentees, 40 Worth St., N. Y. C.

WEEK-END IN WOOL

by

Bergdorf Goodman



Three-quarter coat and skirt of grey wool, very good this season... a high-necked, dark navy blue blouse, also much in the mode... navy blue shoes, bag, and hat with a note of contrast... the whole precisely what one needs for country week-ends as Spring approaches. One of many town-and-country costumes in our collection of made-to-order and ready-to-wear.

ON THE PLAZA • NEW YORK

BERGDORF
GOODMAN

FIFTH AVENUE AT 58TH STREET

MATINEE

IN SHEER JACANOVA

Behold three lighted-hearted economies that refuse to look the part. They're much too gay—perfect in hand-finishing, advanced in their fabric note. They're pure Du Pont Rayon—woven sheer, dull, with tiny jacquard swirls that look like pin-tucks all over.




One-piece, \$15.75

Two-piece, \$15.75

Jacket Frock, \$15.75

Sold only by
FRANKLIN SIMON & CO.
 NEW YORK

And One Smart Shop in Each Smart City


 SELECTED
 FOR
 VOGUE

CENTER—You'll want to wear this one-piece frock every minute. Much of its effortless chic is due to a new cashmir lace appliqued on its scarf, to silver touches on its belt and button. RIGHT—A waist-short jacket, slightly Edwardian as to sleeve, goes over a frock with much fluff of organdie and val at the neck. Every last button is self-covered. Nice? LEFT—This two-piece Jacanova has an enchanting sleeve idea—slit and full, but not frou-frou. The high-bosom cut is softened by a bib.

Misses' sizes 14 to 20—All in Navy, Beige or Grey—\$15.75
 DU PONT RAYON COMPANY, NEW YORK, NEW YORK

B. ALTMAN & CO. FIFTH AVE. AT 34TH ST. NEW YORK



Robert Bagby

SPRING COLOR SCHEME . . . SLIGHTLY ALOOF

Great smartness lies in the calm contrast of black and twine in this suit of imported woolen. And great originality is in the fan-shaped pleating on the silk crepe blouse. The Specialty Shop—Third Floor.

SUBURBAN SHOPS AT EAST ORANGE AND WHITE PLAINS

NO HANDBAG IS COMPLETELY SATISFACTORY
Without the Safety
Protection OF THIS SLIDE FASTENER !



No rouge... powder gone... nose shiny all evening! Good time spoiled because her compact slid out of a handbag with old-fashioned catch.

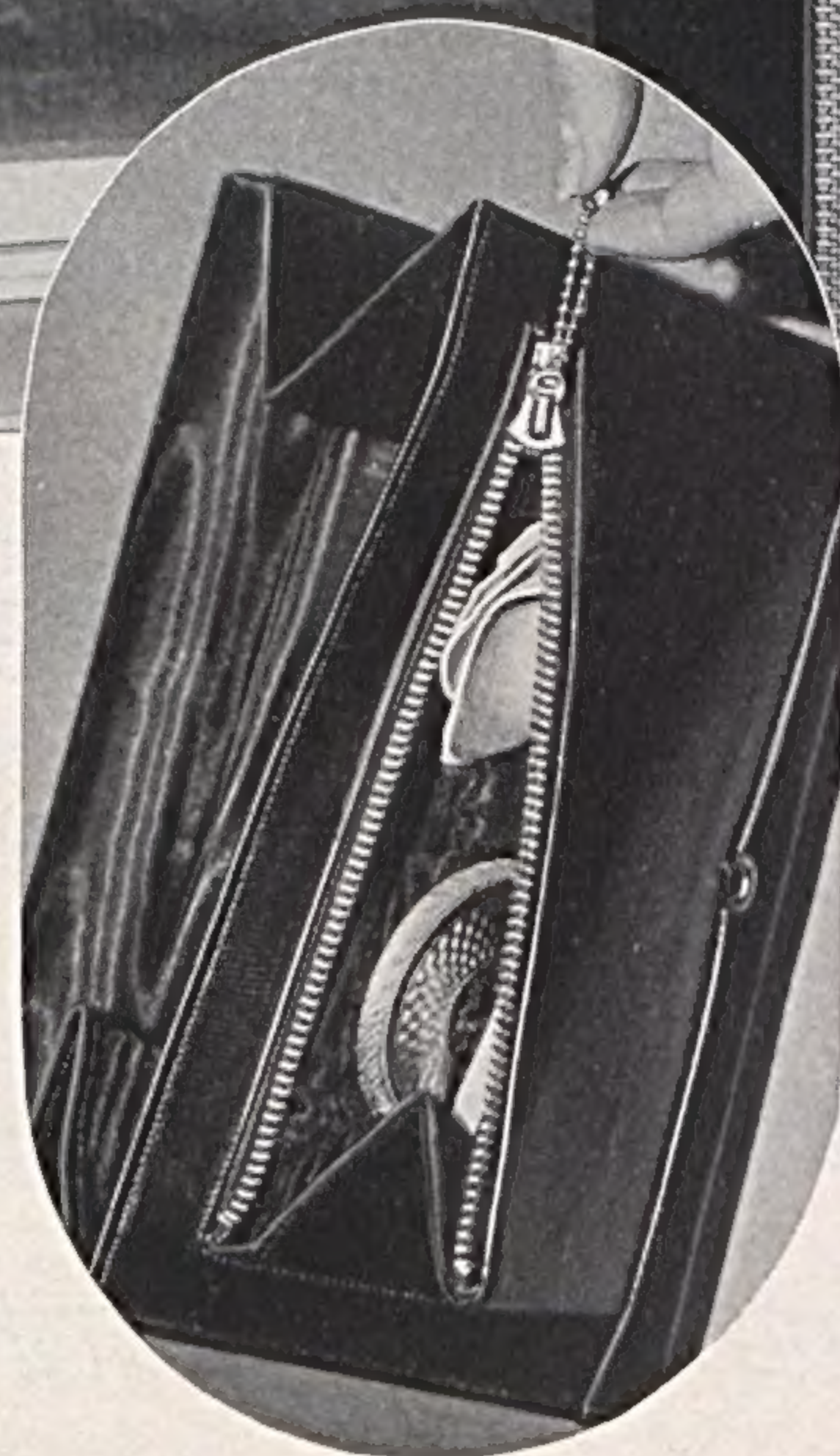
Fortunately, the days of handbags that offer no protection for the many things women must carry are gone. Old-fashioned clasps... poorly arranged interiors... all are gone! Unquestionably forever.

And it's the designers of the high fashion bags, themselves, who guarantee it! Designers both here and abroad realize that unlike men, women have only one place to carry essentials... right in their handbags.

They realize that a modern woman lives out of a handbag from the time she leaves

home until she returns. A man has ten or twelve pockets. She has only one... her handbag. That's why today there are handbags that exactly suit your taste and needs. Exquisitely made... smart to carry... at a price you want to pay. And to make them completely satisfactory in final detail they feature the positive protection and convenience of the genuine Talon fastener.

If you want to be well poised at all times—refuse any handbag that would cause you embarrassment.



Look for  the name **TALON**

It takes but a second to look, but it's worth it. Not all slide fasteners are the genuine Talon. The name Talon on the slider is your assurance of the slide fastener that always works. Look carefully at the next handbag you select. If it has not a genuine Talon, look further. You'll find a smarter bag at the price you want to pay, that gives genuine Talon convenience and security.

HOOKLESS FASTENER CO., MEADVILLE, PENNA. • NEW YORK • BOSTON • PHILADELPHIA • CHICAGO • LOS ANGELES • SAN FRANCISCO • SEATTLE

GOLFLEX *helps you pick two winners for spring*



Charmante

AT B. ALTMAN & CO., N.Y.
and the Smartest Shops
Everywhere

● Say what you will, silk dresses with jackets are an April to August proposition that no wardrobe can do without. When Golflex tailors them — when the silks are the finest pure dye—when the dresses are equally smart when worn alone — there is nothing to do but pay a prompt visit to your favorite shop and choose a becoming color.

At left: Detachable collar and bow in mousseline de soie. The dress has short sleeves. The jacket may be worn with or without the belt. In Crinkled Crepe with White dots. Navy, Black, Brown, Green and Red. Sizes 14 to 40 . . \$25.00 (In Canada \$29.50)

At right: A short sleeved frock with cape collar worn outside the jacket. In heavy silk sheer. Navy, Black, Slate Blue, Tan and Gray. Sizes 14 to 40 . . \$29.50 (In Canada \$35.00)

This is the year to wear a

PRINTZESS COAT

● A coat or suit by Printzess promises you, this season, the fullest satisfaction you've ever known. For this is an anniversary year...the celebration of the 40th milestone in Printzess' famous career of creating beautiful coats for smart-dressing women. In honor of it, Printzess has developed the new styles into fashions so tastefully designed...so finely tailored...so perfect fitting (even if you're hard to fit) you'll delight to wear them. See them at your favorite store — at prices lowered in level for the jubilee anniversary. The Printz-Biederman Co. New York. Cleveland.



● *Above to the Left*—The Squirrel edged collar is smart when worn open too. The wool crepe is lovely.

● *First on Right*—Wear the two-way collar to suit your mood—high or low. This coat is beautifully tailored.

● *Above to the Right*—Fine galyak lamb makes a perfect ascot for fine crepe wool. Soft but tailored inline.

● *Second on Right*—A new cape coat in wool crepe worsted; tailored to fit perfectly in every detail.



Presenting — the
new Viyella "SPORTSMAN"

First of a Monthly Parade of fashion
leaders in a famous fabric....

A gay young dress, created especially for Viyella
fabrics. It will walk the fairway with the proud, easy swing
that is *l'esprit* of 1933. Or be equally happy at bridge
in the club lounge.

The "Sportsman" gains its completely-at-ease
air, from Viyella's unusual adaptability to the mannish
mode, yet it is kept delightfully feminine by the true-toned
pastels that made Viyella a favorite on the Riviera last
season.

And — what is pleasantly practical even if a bit
startling to know — this smartness can be a day-in day-out
matter. Viyella launders perfectly without fading or shrink-
ing a particle.

VIYELLA FABRICS



ARTHUR O'NEILL

"The Sportsman" was created for Viyella by Zoltan Rosen-
berg, New York fashion creator, made entirely of Viyella in
delightful pastel shades — blue, yellow, cream, brown, green

This Viyella dress is featured at Best & Co., New York—or
see both the dress and fabric at the smart store of your city.

send for Viyella samples

Wm. Hollins & Co. Dept V-104, 386 Fourth Avenue, New York City
Please send me envelope of Viyella samples in pastel
shades suitable for "The Sportsman" frock pictured above.

Name _____

Address _____

CHENEY
SILKS



ON YOUR TABLE
IT LOOKS A LUXURY
BUT COSTS YOU LITTLE

AT THESE STORES

Lord & Taylor . . . New York City
Woodward & Lothrop, Inc. . . Buffalo
Flint & Kent . . . Washington, D. C.
The Halle Bros. Co. . . Cleveland
Lamson Brothers Co. . . Toledo
Marshall Field & Company . . . Chicago
Emery, Bird, Thayer D. G. Co. . . Kansas City
Daniels & Fisher . . . Denver
Neiman-Marcus Co. . . Dallas
Auerbach Co. . . Lake City
Howell Bros., Inc. . . Salt Lake City
H. C. Capwell Co. . . Boston
Bullock's . . . Oakland
Bullock's Wilshire . . . Los Angeles
O'Connor, Moffatt & Co. . . Los Angeles
Monnig D. G. Co. . . San Francisco
Meier & Frank Company . . . Fort Worth
D. H. Holmes Co., Ltd. . . Portland, Oregon
L. S. Ayres & Co. . . New Orleans, La.
Indianapolis, Ind.

Now you can have the charm of silk for your table. The soft lustre, the petal smoothness that only silk can achieve; the lovely mellow tones of jonquil yellow, bud green, rose pink, peach, ivory; all this luxury is yours in the new Cheney Table Silks. And they launder quickly, easily . . . washing actually improves the texture. If you're thinking about price, get ready to start for the nearest store when we tell you that a bridge cloth with four napkins is \$3.95; a luncheon set (54 inch cloth and six napkins) is \$6.95; a buffet set of 17 pieces is \$7.95. You're quite right—it is amazing.

TABLE SILKS BY CHENEY — Makers of fine silks for more than 90 years.
Cheney Brothers, 181 Madison Avenue, New York City



Dobbs Blazer SURREY

Dobbs BLAZERS blaze the trail to chic in hat fashions for Spring, 1933. There's a Blazer made to order for you . . . for Dobbs presents this famous sports classic in three versions . . . to suit every type and occasion.

Blazers may be selected in felt . . . or in panama, balli-buntl or novelty straw. The gay five-color Blazer band, of belting ribbon gives the required dash of contrast to your smartest street or sports outfit. Price \$7.50.

Dobbs Blazer SOUTHWICK



Above — DOBBS BLAZER SURREY, with medium brim and creased crown, for spectator sports. Left — DOBBS BLAZER SOUTHWICK, wider brimmed youthful sports type. Right — DOBBS BLAZER STAFFORD, narrow brim, crown higher at the back, for the smart woman.

D O B B S

IN NEW YORK AT 711 FIFTH AVENUE

LOS ANGELES—BULLOCKS • DETROIT—J. L. HUDSON • BOSTON—W.M. FILENE'S SONS
MIAMI—BURDINE'S • NEW YORK—STERN BROS. • BROOKLYN—ABRAHAM & STRAUS

Dobbs Blazer STAFFORD





● **THE SILHOUCRAT** . . . a distinctive achievement in two-way girdledom. Beautifully fitted through the waist, comfortably long, this guileless little girdle gives you smooth, long lines . . . without a single bone, seam, or panel to ruffle your sleekness. Even sizes, 24-30. \$5.00.

● **THE TOPNOTCHER** . . . rapidly going over the top in popularity. Firm, two-way stretch elastic . . . an invisible panel and bones in front to make tummies stay perfectly flat . . . two V-bones in back, so it can't roll over. All sizes, 25-31. 14" length \$5.00. 16" length \$5.95.

● **THE DIMINETTE** . . . as good as its name. This delightful little boneless; seamless girdle with the two-way stretch feels pleasantly soft . . . but does a marvelous job of holding. Even sizes, 24-30. \$3.50.

● **CAPRICE** . . . a beautiful new combination. Seamless, boneless, flexible . . . it's completely comfortable. Stretches two ways . . . and does *such* marvelous things to the figger! Points of elastic give That High-Bosomed Look . . . a special knit through the waist makes you appear actually fragile! Extra long . . . it controls way down . . . and it's knit softly enough at the bottom for complete freedom in walking. Lace bust section . . . elastic straps . . . trolley garters. Even sizes, 30-36. Both regular and Deb lengths. \$5.00.

Fit as a fiddle ... and ready for Spring!

YOU'LL feel very hey-nony-nony in these lovely new Carter foundation garments. They're *so* soft, light, and comfortable . . . and so amazingly firm about your figure! These frisky little wisps of slimness have a coaxing way with them . . . they make you feel and look as smooth and soft as a kitten . . . and just as graceful!

A whole gamut of garments . . . from the gossamer Mouldette to the firmly fashioned Topnotcher . . . fits every need and every figure. Slim little sub-debs clamor for the freedom of Teens. Slender young ladies go for Snugs and Mouldettes. Lovely creatures with curves delight in Silhoucrats and Flexstypes. There just isn't a figure that doesn't look its best in the right Carter foundation . . . and there are even more of them than we've shown you here!

You'll love the French fashion in which they're made and finished. Practically every one is completely seamless . . . so that never a wrinkle can show under your smoothest import. They're knit in a long spiral that narrows in to make your waistline ravishingly slim . . . and they come down well below your hips to control any suspicion of a bulge. The colors are cool and peachbloomly. All the little garters and bones are lined with plush to soothe your skin.

The charm of it all is—they look so very, very expensive . . . and the prices are *so* sweetly reasonable.

Carter's

FLEXSTYPE

A perfectly grand brand-new girdle that's shaped to be good to your figure. High in front, with a smooth panel. Low in back, and built down over the thighs for smooth control. Knit with a distinctive stripe. Two removable bones . . . Trolley garters. All sizes, 25-31. \$6.50.

MOULDETTE V

Exactly right for the slender figure . . . a dainty handful of gossamer fabric which does just enough slimming and firming. Easy to tub as lingerie . . . detachable garters and shoulder straps. All sizes, 30-38. \$3.95.

SNUGS

A real girdle . . . and so inexpensive you can buy three at a time. Soft to the touch, Snugs give surprising control. Boneless, seamless, generously long, with a special band at top and bottom. Even sizes, 24-30. \$2.00.

ONE LITTLE, TWO LITTLE, THREE LITTLE TEENS

... or, What the Young Girl Will Wear. This little Teen omits garters, for barelegged freedom.

THE SECOND TEEN

... also garterless. For dancing, sports, even swimming, these seamless, boneless little wisps are the height of freedom.

TEEN NUMBER THREE

has inconspicuous garters. Teens give just the right touch of support for growing girls. Delightfully smooth in line. All the Teens come in sizes 24, 26, 28. \$2.00.

Does beauty mean to you some rare unattainable thing—a gift from the gods bestowed only on a chosen few?

- No! A thousand times no! Beauty today is a thing that can be acquired simply and easily by approaching the subject with an open mind and a generous amount of expert advice.

- By an "open mind" we mean a clear, unbiased reckoning of those points of your physical appearance that will bear improvement.

- By "expert advice" we mean the homely consideration of those primary factors too often neglected in the quest of beauty.

- Vogue's Book of Beauty, by the Editors of Vogue, is a bible of facts—practical, constructive, and instructive facts—designed to meet the most exacting demands. It covers every phase of beauty care that is of interest to the modern woman.

- Not tomorrow—nor the next day—nor next week—but *today* send the attached coupon with \$1 or your check for that amount.

94 PAGES • 50 ILLUSTRATIONS



VOGUE'S BOOK OF BEAUTY

VOGUE, GRAYBAR BUILDING, LEXINGTON AVENUE AT 43RD STREET, NEW YORK CITY

Please send me _____ copies of Vogue's Book of Beauty (\$1 the copy). I enclose \$_____.

NAME _____

STREET _____ CITY _____

NEW FOOT-FREEDOM AWAITS WITHIN THIS VITALIZING *Charmed Circle*

IF you thrill to a gratifying feeling of fit that seems custom-made for your foot—if you long for a stylish shoe to carry you through days of activity without a trace of foot fatigue—then step into this charmed circle that Vitality Health Shoes cast around your footsteps. For here are shoes whose lines and style conceal the invisible secret of their ease. Beneath their smartness is the “vitality principle” of shoe construction to give you new foot-freedom. Here is **VALUE** beyond your fondest hopes in shoes that offer their sterling qualities at \$5—extreme styles \$6.

VITALITY SHOE COMPANY • St. Louis
Division of International Shoe Company



VIDA



KAY



SALLY

\$5 EXTREME
STYLES
\$6



VITALITY

health shoes

SIZES 2 TO 11 • • AAAA TO EEE

Supreme
in the World of Woolens

THE KEEN SATISFACTION you derive from wearing costumes of Forstmann Woolens is the dividend which quality pays. That vitality of coloring...that richness and softness of texture...found only in Forstmann Woolens...give a distinction which no other fabric can approach. For these woolens are made on the honor of a mill that has lived and grown for generations, to make only the best.

You will find, always, that the smartest and newest costumes in your favorite shop are of Forstmann Woolens. Yet the difference in cost between a Forstmann Woolen and an anonymous substitute is almost negligible. Leading shops feature hats, bags, and yardage of Forstmann Woolens. In costumes, look for the Forstmann Ensemble Tag.

FORSTMANN WOOLEN CO., PASSAIC, N. J. • SALES OFFICE, 200 MADISON AVENUE, N. Y.

Forstmann Woolens



Coat long, or coat short . . . as your fancy dictates. Two smart suits, featuring Forstmann colors and weaves. (Left) A new bright blue called "Coast-guard." (Right) The new "Gorham" grey, with a brown plaid taffeta blouse.

Forstmann Woolens



Perforations

Walk-Over Created the 1933 Cabana

A GREAT deal of fresh air has circulated around smart feet since our mesh-like Cabana of last year started the vogue for punched-through perforations. But perforations were merely holes and holes were cool nothings up till now.

For this season of straighter, simpler skirts that invite you to be more decorative with your feet, Walk-Over creates the 1933 Cabana. Here perforations are glorified to new importance. They become chic design as

well as cool comfort. Ten different shapes of perforations, a thousand or more to a pair, yet so cleverly unified into a graceful fern-leaf pattern that the total effect is one of tailored trimness, essential to all smart day-time shoes and very flattering on your foot.

You can have the 1933 Cabana as a three-eyelet tongueless tie, as illustrated in the photograph with its youthful round toe and new continental heel, or as a four-eyelet oxford, an opera, a sandal, a T-strap or step-in.

Featured in admiralty blue, black, brown, beige and white. Each with contrasting two-tone stitching (very new) and kid-lined for a smooth fit that yields without stretching. Priced at \$8.50. A special oxford with the Main Spring* Arch, in black, \$10.50. Cabana handbags in colors to match \$2.95.

These smart styles are now at the Walk-Over shop in your neighborhood. See them today and wear a pair home. For it won't be Spring without a 1933 Cabana.

*REG. U.S. PAT. OFF.

WALK-OVER

510 FIFTH AVENUE



PARIS: 34 BOULEVARD DES ITALIENS

LONDON: 372 OXFORD STREET, W. 1

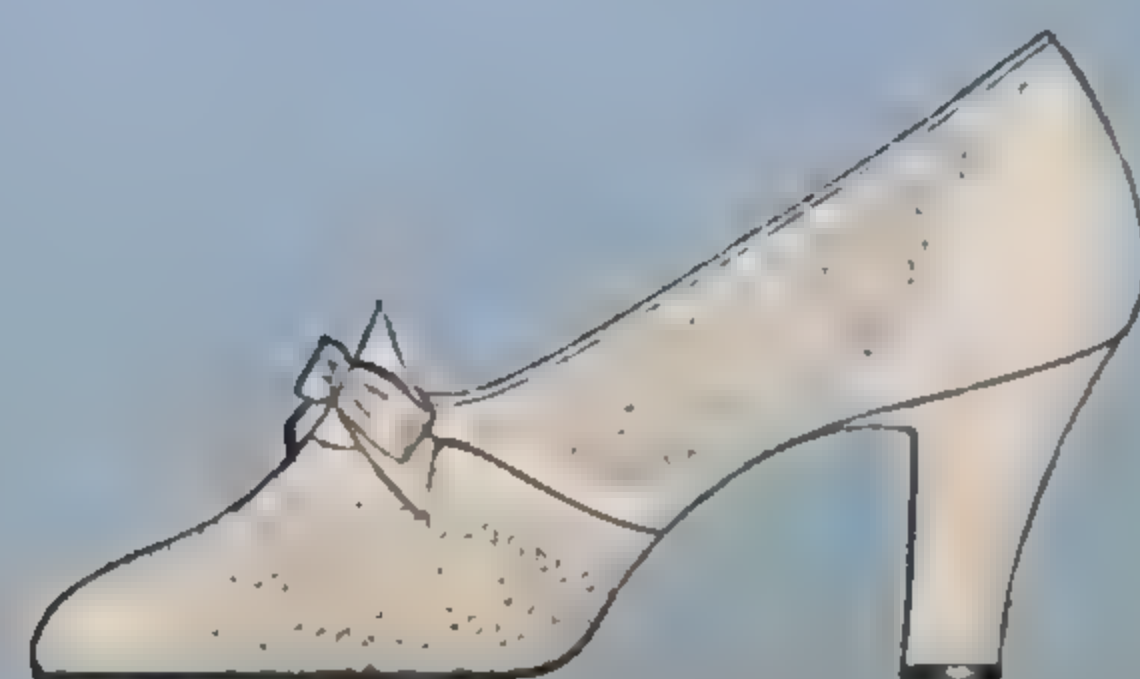
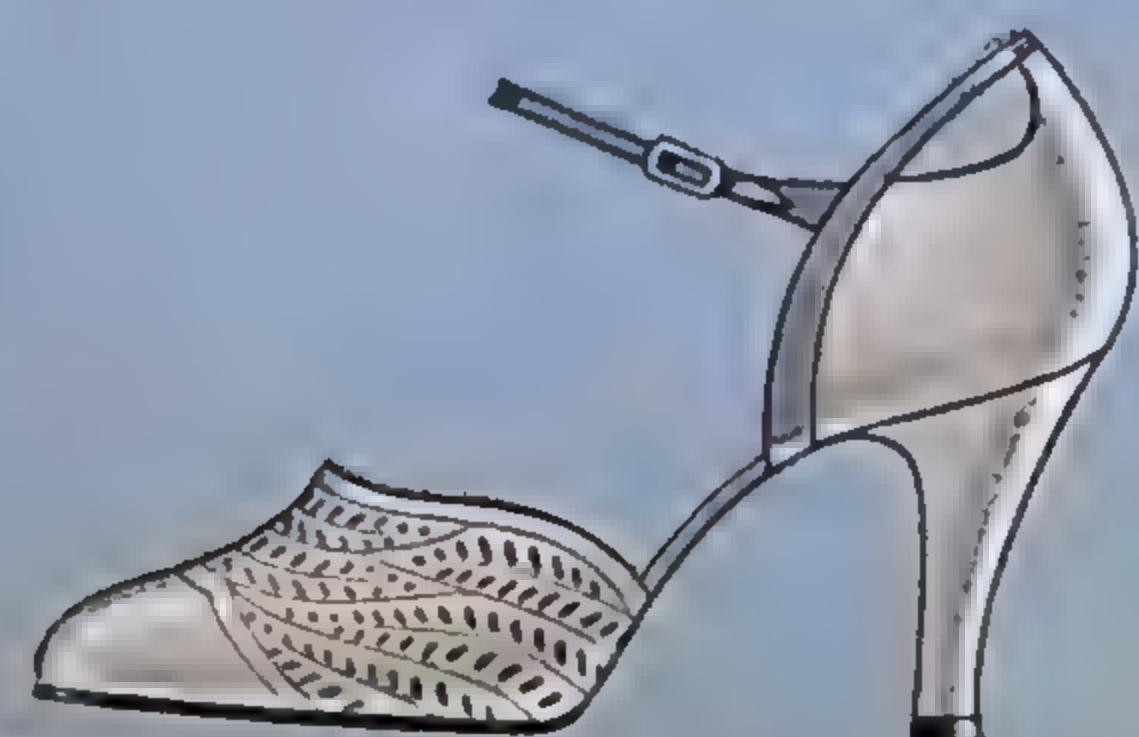
were mere nothings...until...



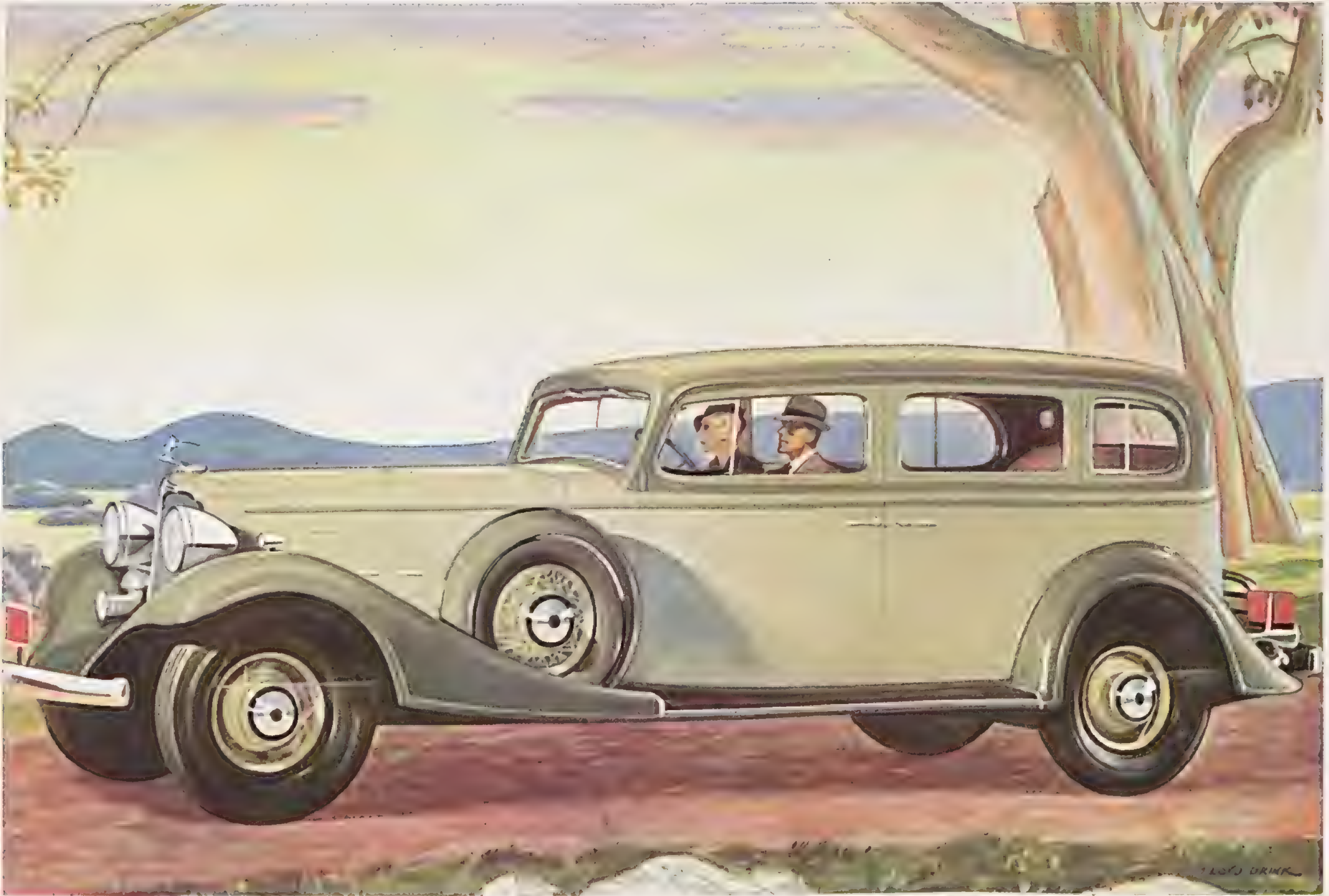
1933 CABANA U. S. PAT. D 69121



CHOOSE YOUR STYLE AND COLOR . . . THEY'RE ALL 1933 CABANAS



BUICK GIVES MORE AND BETTER MILES

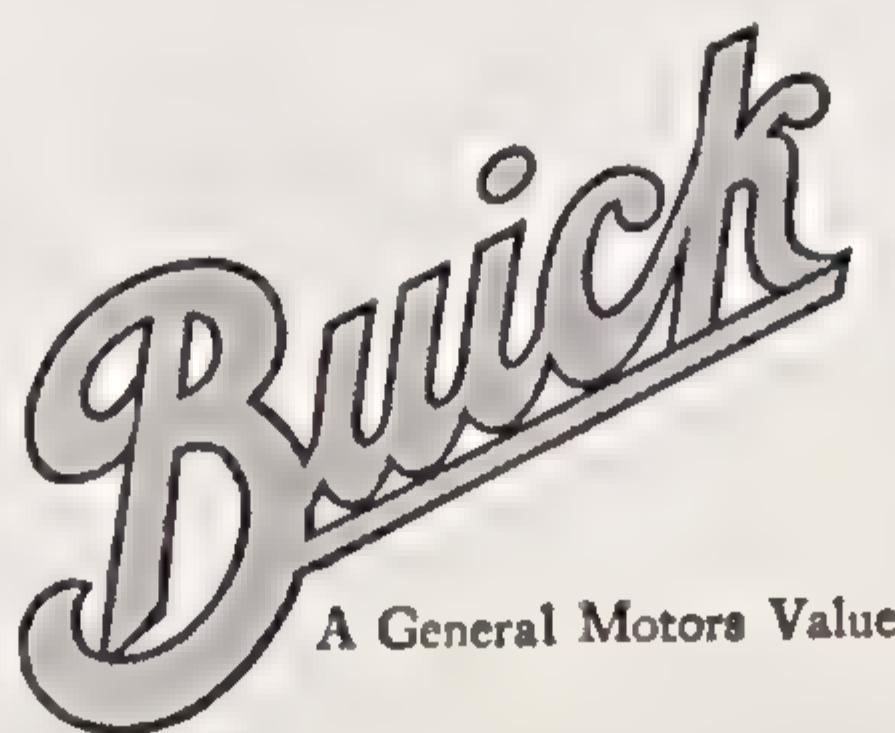


Refinement Evident in Every Detail

These veteran Buick cars supply MILLION-MILE PROOF

"More and better miles." Well, that's not hard to believe. *Better* miles? Naturally! The Buicks are all bigger this year—*longer*, for easier riding—and *roomier*. They have Fisher No Draft Ventilation, Individually Controlled. They have automatic shock absorbers—and a new type of frame for greater steadiness. And the interiors are finished as carefully as a fine home. As for the *number* of miles, what can speak more eloquently than Buick records of the past? Many Buicks have given more

than 200,000 miles of fine, reliable motoring. Right below are five examples of Buicks with a total of nearly a million and a quarter miles. And this year's developments have made the new Buicks even *more* enduring than those famous Buicks of the past. Yes, Buick gives *more* and *better* miles—just what everyone wants when he buys a motor car.



The twenty new Buick body-types are offered at moderate prices on the liberal and convenient G. M. A. C. payment plan. All are Buicks through and through—with new Bodies by Fisher and Valve-in-Head Straight Eight Engine cushioned in rubber to give smoothness with stability. All are fine, economical motor car investments.

Buick thanks these owners for their kind permission to publish these facts about their cars. We invite you to write us the story of your Buick, telling us of its mileage, travels, unusual performance feats, etc.



240,000 MILES

1908 Buick Roadster . . . 240,000 miles of service up to January 1933 . . . still running . . . owned by Mr. W. F. Woods, 513 South Main, Belvidere, Ill.



250,000 MILES

1918 Buick Touring Car . . . 250,000 miles of service up to January 1933 . . . still running . . . owned by Mr. Marshall B. Barnard, Fowler, Colo.



217,000 MILES

1924 Buick Roadster . . . over 217,000 miles of service up to January 1933 . . . still running . . . owned by Manitowoc Newspapers, Inc., Manitowoc, Wis.



370,000 MILES

1926 Buick Sedan . . . 370,000 miles of service up to January 1933 . . . still running . . . owned by Mr. John A. Erickson, 727 So. 6th St., Minneapolis, Minn.



146,660 MILES

1931 Buick Eight Sedan . . . 146,660 miles of service up to January 1933 . . . "just beginning to run!" . . . owned by Mr. F. E. Fitzgerald, 4003 Carter Ave., Detroit, Mich.

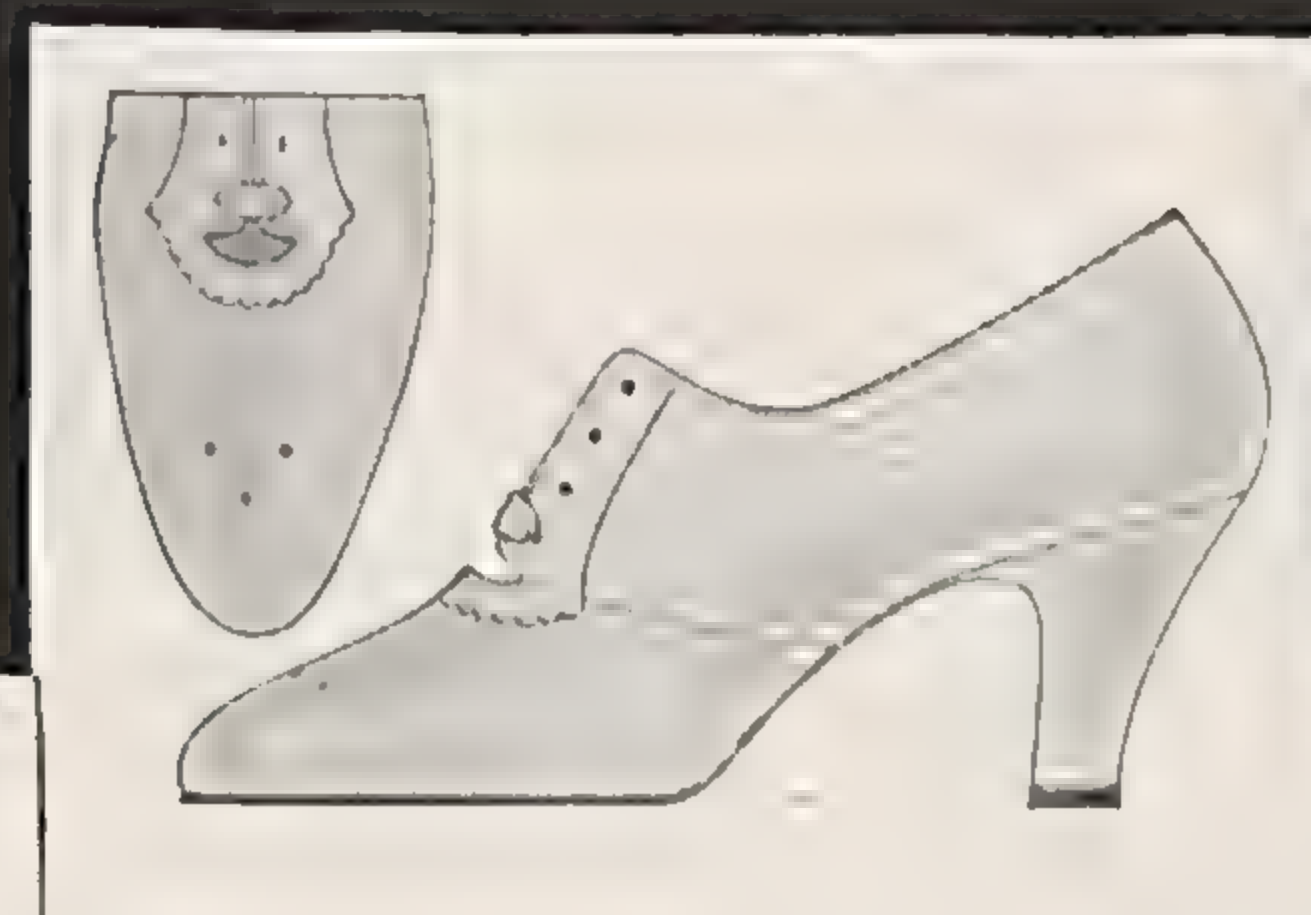
WHEN BETTER AUTOMOBILES ARE BUILT, BUICK WILL BUILD THEM . . . BODY BY FISHER

DO YOUR SHOES FIT

ALL *four* OF YOUR FEET?



THE PANDORA—This airy, four-eyelet tie, with decorative perforations and stitching on vamp and quarter, is sure to be enormously popular. Red Cross Shoes are offered in the season's smartest colors and materials.



The AVERAGE SHOE



Here's how the average shoe fits your "sitting" feet—no room provided for expansion



Here's how the average shoe fits your "walking" feet—an ugly gap at the top and sides

The RED CROSS SHOE



Here's how the RED CROSS SHOE fits your "sitting" feet, exactly the correct amount of room provided for expansion



Here's how the RED CROSS SHOE fits your "walking" feet—a beautiful, glove-like fit at the top and sides

If you think you have only two feet, sit down and take off your shoes. Now stand up, and keep your eye on your feet. See how they spread—change shape—as you put your weight on them? That shows you that you really have *four* feet—"sitting" feet, "walking" feet. It shows you, too, that your shoes must fit all four of them, or how can they be comfortable and keep their looks?

Years ago, the makers of Red Cross Shoes measured thousands of women's feet—averaged the difference in size and shape between the foot in action and repose. And in this way developed the famous "Limit" lasts over which Red

Cross Shoes are made. That's why Red Cross Shoes are never too loose on your "sitting" feet—never too tight on your "walking" feet. They feel comfortable from the first try-on . . . look beautiful as long as you wear them.

Visit the Red Cross dealer in your town. Discover today the joy of having all four of your feet fitted in the smartest styles—at an extremely low price.

● **FREE BOOKLET**—"Fitting all Four of your Feet," tells what you should know about your feet—shows you why your shoes must fit your "sitting" feet, your "walking" feet. For your copy, address Dept. 16, The United States Shoe Corporation, Cincinnati, Ohio.

RED CROSS SHOES

FIT ALL FOUR OF YOUR FEET

© 1933, The U. S. Shoe Corp.



REG. U.S. PAT. OFF.

\$

6

\$6.50 ON THE PACIFIC COAST

Vogue's address

A

APPAREL

SEND FOR BOOKLET illustrating smart detachable wool lining. Makes any coat warm. Slips in & out. Invisible. Not bulky. Indispensable for changeable weather, traveling, etc. Peggy Skinner, 522-5 Ave., N. Y.

ART NEEDLEWORK

KNITTED ENSEMBLES, smarter than ever. Knit your own for complete individuality. The newest types and shades of imported and domestic wool. Send for samples. Alice Maynard, 16 West 46th Street, N. Y. C.

MAKE YOUR OWN hand-knit suit. It's easy, interesting. Come in and see our new models. Large selection imported & domestic wools. Competent instructors. Henry Hesse, 641 Madison Ave. (59-60) N. Y.

B

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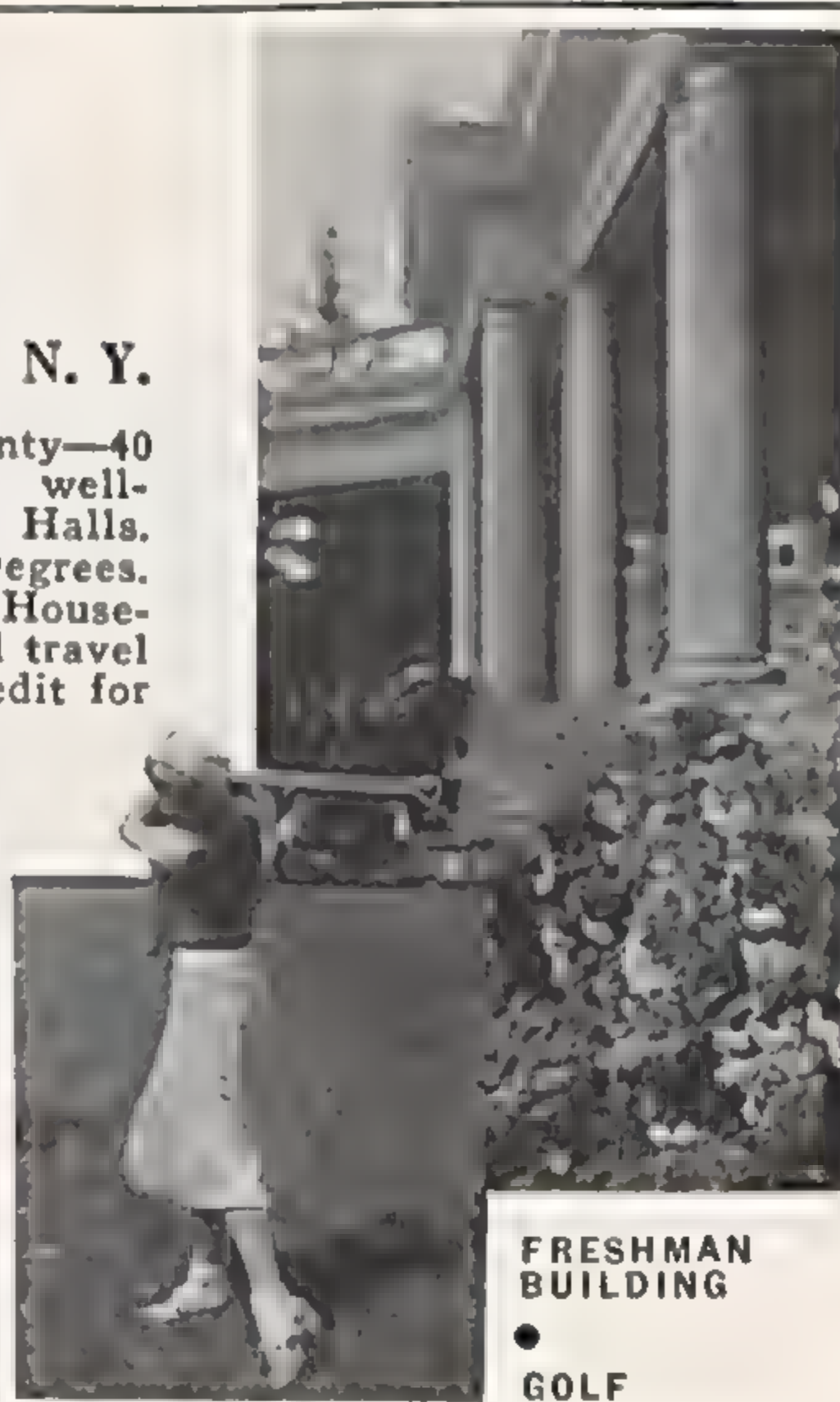
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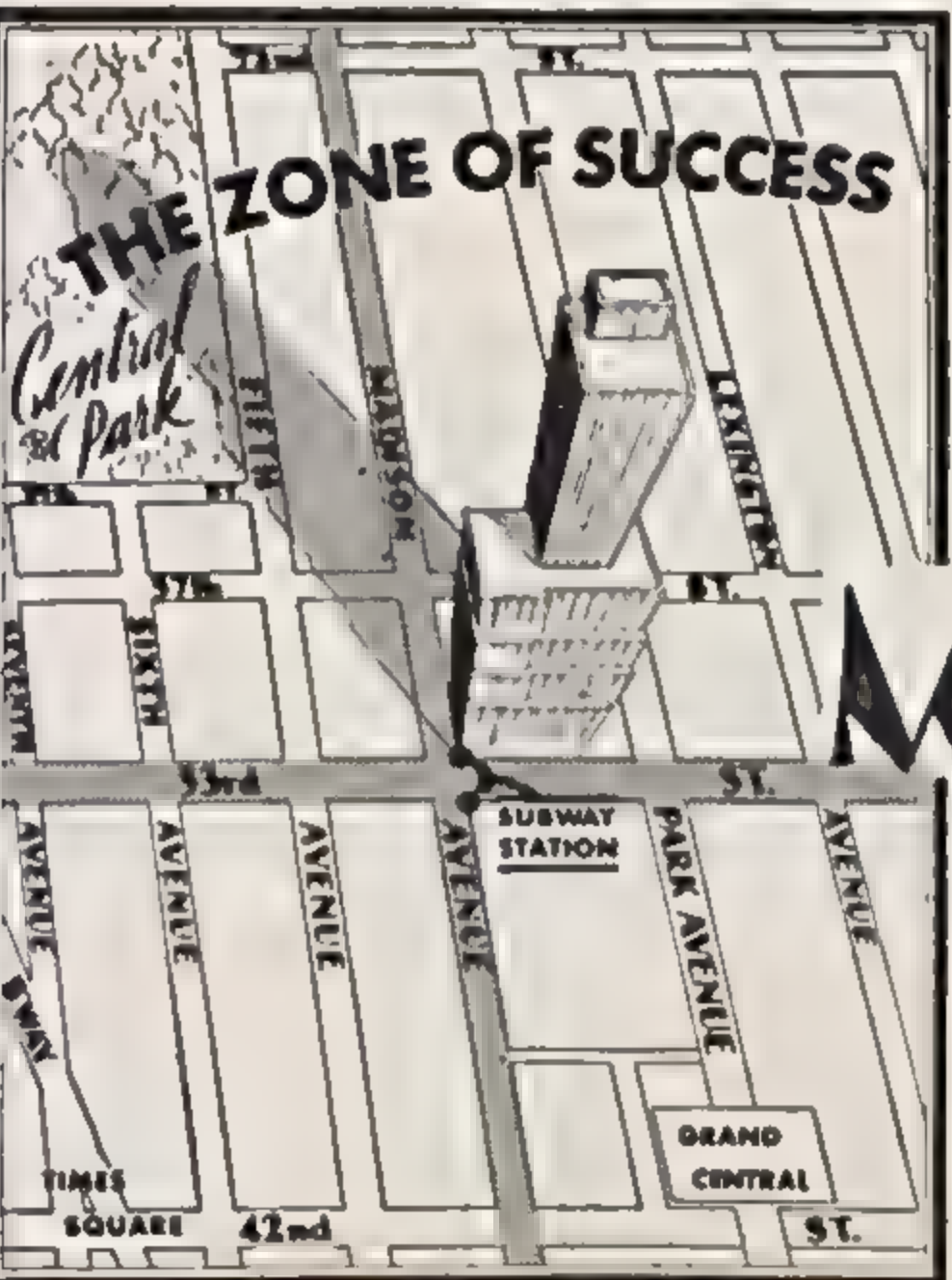
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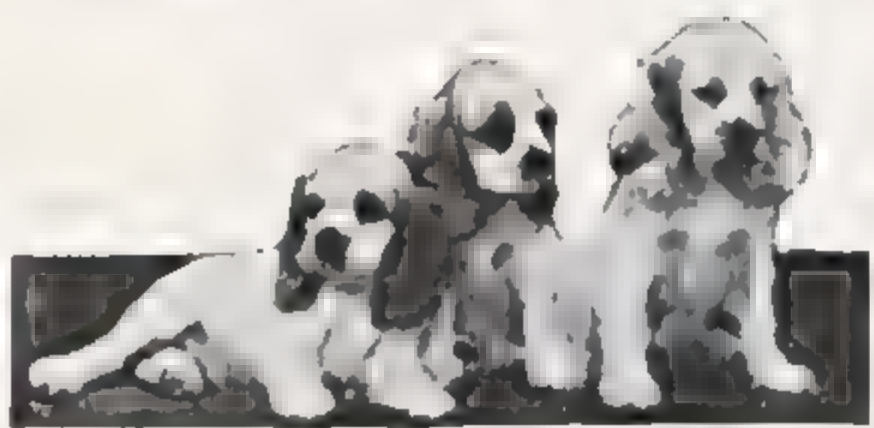
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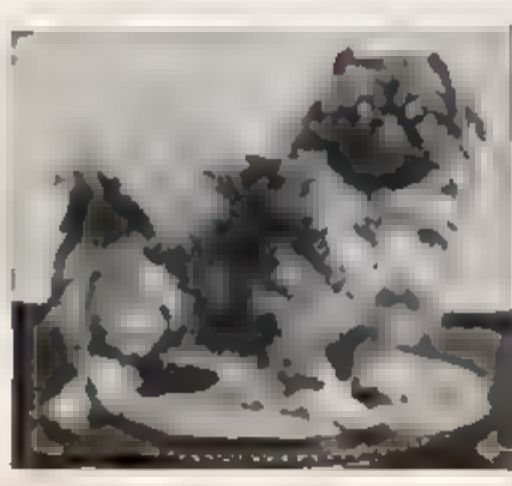
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Hoffman—On February 5, to Mr. and Mrs. Murray Hoffman (Elizabeth Kountze), a son.

Husted—On February 1, to Mr. and Mrs. Ellery S. Husted (Helen McLanahan), a daughter, Helen McLanahan Husted.

Maury—On February 6, in Bryn Mawr, Pennsylvania, to Lieutenant-Commander Robert H. Maury, U. S. N., and Mrs. Maury (Anne F. Maury), a daughter, Anne Fontaine Maury.

McKinney—On February 3, to Dr. John McBowell McKinney and Mrs. McKinney (Katherine E. Morse), a son.

AKRON

Gohr—On January 25, to Mr. and Mrs. William Davis Gohr (Cornelia Hirsch), a son, William Davis Gohr, junior.

BOISE, IDAHO

Mendenhall—On January 4, to Mr. and Mrs. James Rodger Mendenhall (Mary Lou Lyons), a son, James Rodger Mendenhall, junior.

BOSTON

Burgin—On February 7, to Mr. and Mrs. C. Rogers Burgin (Helen Swain), of Cambridge, Massachusetts, a daughter.

Forbes—On February 7, to Mr. and Mrs. Talbot Forbes (Rose Parker), of Old Greenwich, Connecticut, a son, Talbot Parker Forbes.

CHARLOTTE, NORTH CAROLINA

Hamilton—On January 27, to Mr. and Mrs. Joseph Wilcox Hamilton (Betty Blanton), a son, Walter Edgar Hamilton.

Magruder—On January 25, to Mr. and Mrs. W. H. Magruder (Eleanor Warren), a daughter, Eleanor Warren Magruder.

Myers—On January 9, to Dr. Alonzo Myers and Mrs. Myers (Eleanor Gurney), a son, Alonzo Harrison Myers.

CLEVELAND

Ackerman—On January 23, to Mr. and Mrs. Robert Ackerman (Margaret Crane), a daughter, Margaret Ackerman.

COLUMBIA, SOUTH CAROLINA

Fair—On January 14, to Mr. and Mrs. Henry J. Fair (Ray Taylor), a daughter, Susan Ames Fair.

DULUTH

Congdon—On January 28, to Mr. and Mrs. Robert Congdon (Dorothy Moore), a daughter, Elisabeth Tyler Congdon.

ELIZABETH

Loizeaux—On January 31, to Mr. and Mrs. J. Harold Loizeaux (Marian Foster), a son, Peter Thompson Loizeaux.

Wheeler—On January 25, to Mr. and Mrs. Henry Lamont Wheeler (Nancy Carroll), a daughter, Elizabeth Cromwell Wheeler.

ELMIRA

Chapman—On January 19, to Mr. and Mrs. Wilson K. Chapman (Elisbeth Carr), a son, Wilson Kingsbury Chapman, junior.

BIRTHS

Connelly—On January 28, to Mr. and Mrs. Harold P. Connelly (Catherine O'Dea), a daughter, Patricia Connelly.

Personius—On January 15, to Mr. and Mrs. Kirkwood E. Personius (Dorothea Reynolds), a son, John Personius.

FAIRMONT, WEST VIRGINIA

Watkins—On January 19, to Mr. and Mrs. Harry Evans Watkins (Margaret Lehman), a daughter, Linda Jane Watkins.

FLINT, MICHIGAN

Kleinpell—On January 16, to Mr. and Mrs. Arthur Kleinpell (Helen Davenport), a daughter, Henrietta Louise Kleinpell.

Pontins—On January 1, to Mr. and Mrs. John Pontins (Katherine Srp), a daughter, Nancy Ann Pontins.

HARTFORD

Duffield—On January 26, to Mr. and Mrs. Dickinson Duffield (Alice Louise Edson), of Washington, D. C., a daughter, Joan Duffield.

Holman—On January 16, to Mr. and Mrs. William D. Holman (Beulah Reed), of Waterbury, Connecticut, a daughter, Sylvia Holman.

Spencer—On January 14, to Mr. and Mrs. Clayton Spencer (Frances Means), a son, Oliver Edmund Spencer.

Van Schaack—On January 31, to Mr. and Mrs. Bulkeley Van Schaack (Gara-fella Soren), a daughter, Gara Van Schaack.

INDIANAPOLIS

Bennet—On December 23, to Mr. and Mrs. Edward Jaquelin Bennet (Frances Helm), a son, Edward Jaquelin Bennet, junior.

Landers—On December 27, to Mr. and Mrs. William Fisk Landers (Mary Louise Milliken), a son, William Fisk Landers, junior.

KANSAS CITY

Smart—On January 31, to Mr. and Mrs. David Oliver Smart, third (Peggy Tourtellot), a son, Robert Lewis Smart.

Starr—On January 19, to Mr. and Mrs. John W. Starr (Martha Jane Phillips), a son, John Phillips Starr.

LOS ANGELES

Chapple—On February 5, to Mr. and Mrs. John Wreford Chapple (Maryann Strohn), a daughter.

La Force—In January, to Mr. and Mrs. W. Watson La Force (Laura Brey-fogle), a son.

LYNCHBURG, VIRGINIA

Carrington—On February 11, to Mr. and Mrs. Richard A. Carrington, junior (Harrell James), a son, Richard A. Carrington, third.

Ryan—On February 11, to Lieutenant Philip Henry Ryan and Mrs. Ryan (Aurelia Harrison), a son.

MEMPHIS

Rightor—On January 28, to Mr. and Mrs. Haskell Rightor (Elizabeth Taylor), a son.

MOBILE

Kirchhoffer—On January 24, to the Reverend R. A. Kirchhoffer and Mrs. Kirchhoffer (Arlene Gray), a son, James Hawley Kirchhoffer.

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BIRTHS

MONTCLAIR

Buckingham—On January 21, to Mr. and Mrs. John de Forest Buckingham (Constance Leake), a son, John de Forest Buckingham, junior.

Cleaves—On January 13, to Mr. and Mrs. Stephen Cleaves (Alice Schoonmaker), a daughter, Alice Brown Cleaves.

Keane—On January 2, to Mr. and Mrs. Donald Keane (Grace Walton Myer), a daughter, Constance Ferrel Keane.

Reilly—On January 13, to Mr. and Mrs. George Reilly (Helen Tener), a daughter, Janet Tener Reilly.

Van Vleck—On January 13, to Mr. and Mrs. Joseph Van Vleck, junior (Mary McLean), twins, a daughter and a son.

MONTGOMERY, ALABAMA

Lane—On January 24, to Mr. and Mrs. Colquitt Lane (Grace Gunter), a daughter, Virginia Farlie Lane.

OMAHA

McDermott—On January 16, to Mr. and Mrs. J. Francis McDermott (Emma Nash), a daughter, Emma Nash McDermott.

Young—On January 26, to Dr. Richard Young and Mrs. Young (Katharine Doorly), twin daughters, Diana Young and Daphne Young.

PHILADELPHIA

Morrish—On February 4, to Mr. and Mrs. Frederick D. Morrish (Olivia M. de B. Gazzam), of Philadelphia, Pennsylvania, and West Palm Beach, Florida, a son, David Hubbard Morrish.

Newlin—On February 9, to Mr. and Mrs. Earl Mortimer Newlin (Elizabeth B. Battles), of Paoli, Pennsylvania, a son, William Ver Planck Newlin.

POUGHKEEPSIE

Mohle—On January 25, to Mr. and Mrs. Frederic Mohle (Katherine Barton Mitchell), a daughter, Joan Mohle.

Van Kleeck—On January 28, to Mr. and Mrs. Baltus B. Van Kleeck (Etheline Hinkley), a son, Baltus Baerentsen Van Kleeck, junior.

RACINE

Cushman—On January 24, to Mr. and Mrs. Charles Farrand Cushman (Betty Bull Walker), a daughter, Florence Bull Cushman.

Myers—On February 3, to Mr. and Mrs. Samuel Peter Myers (Margaret Morrill Caverno), a daughter, Margaret Louise Myers.

READING

Camp—On January 23, to Mr. and Mrs. Frank E. Camp, junior (Virginia Thompson), a son, Frank Thompson Camp.

RICHMOND

Johnson—On January 4, to Mr. and Mrs. Francis Leavell Johnson (Margaret T. Moncure), a daughter, Margaret Moncure Johnson.

Parrish—On January 20, to Mr. and Mrs. J. Scott Parrish, junior (Shelby Brown), a son, J. Scott Parrish, third.

ROANOKE

Cook—On February 11, to Dr. William Latimer Cook and Mrs. Cook (Sally Ann Boxley), a son, William Latimer Cook, junior.

Garrett—On February 9, to Mr. and Mrs. Greenwood Garrett (Lawton Fox), a daughter, Julianna Lawton Garrett.

Muse—On February 7, to Mr. and Mrs. Leonard G. Muse (Page Stone), a son, Leonard Alvah Muse.

SAINT PAUL

Cook—On February 4, to Mr. and Mrs. Charles Cook (Mary Catherine Richardson), a daughter, Sarah Jane Cook.

Quinn—On January 22, to Mr. and Mrs. Frank Quinn (Anna Bizzarri), a daughter.

SIOUX CITY

Bergeson—On February 1, to Mr. and Mrs. Leroy Bergeson (Laura Scott), a daughter, Julie Clark Bergeson.

Gilman—On January 26, to Mr. and Mrs. Henry K. Gilman (Karen Haakinson), a son, Chandler Robbins Gilman.

Smith—On January 7, to Mr. and Mrs. Harold L. Smith (Catherine Lumry), a daughter, Margaret Ann Smith.

SPOKANE

Baker—On January 9, to Mr. and Mrs. Charles Henry Baker (Pauline Paulsen), a daughter, Pamela Jean Baker.

Grieve—On February 8, to Dr. William Boss Grieve and Mrs. Grieve (Erna Toevs), a son, Matthew William Grieve.

SPRINGFIELD

Baker—On January 5, to Mr. and Mrs. Ingham Chamberlain Baker (Martha Aiken), a son, Ingham Chamberlain Baker, junior.

BIRTHS

SYRACUSE

Greene—On January 16, to Mr. and Mrs. Melville Greene (Ann Wade), a son, Frank Edward Wade Greene.

TORONTO

Gilmour—On January 29, to Mr. and Mrs. W. A. T. Gilmour (Margaret Costigan), of Hamilton, a daughter.

Little—On January 23, to Mr. and Mrs. G. Douglas Little (Margaret Mills), a daughter.

Mayo—On February 3, to Mr. and Mrs. Peter Mayo (Eleanor Turnbull), of Evanston, Illinois, a son.

Weaver—On January 18, to Mr. and Mrs. Everett Lane Weaver (Freda Cumpston), a son.

Williams—On January 11, to Mr. and Mrs. Alfred Ruggles Williams (Evelyn Kertland), a son.

UTICA

Bocat—On February 7, to Mr. and Mrs. John V. Bocat (Edna Gunn), a son, John Carter Bocat.

WINNIPEG

Henderson—On January 7, to Mr. and Mrs. Norman Brydon Henderson (Eleanor Lang), a daughter, Joan Elizabeth Henderson.

YOUNGSTOWN

Coffey—On January 6, to Mr. and Mrs. Gearld Coffey (Lucretia Dillon), a son, Gearld Dillon Coffey.

ENGAGEMENTS

NEW YORK

Barrows-Bubendey—Miss Sarah Frances Barrows, daughter of Mr. and Mrs. Ira Barrows, to Mr. Paul Frederick Bubendey, son of Mrs. Rudolph Epples, of Brooklyn, New York, and the late Karl Frederick Bubendey.

Clark - Old—Miss Louisa Peyton Clark, daughter of Mr. and Mrs. John Peyton Clark, of New York City and Charleston, South Carolina, to Mr. William Hayes Old, son of the late Nimmo Old and Mrs. Old.

Corning-Igheart—Miss Mary Parker Corning, daughter of Mr. and Mrs. Parker Corning, to Mr. Philip L. B. Igheart, son of Mr. and Mrs. D. Stewart Igheart, of "La Granja," Westbury, Long Island.

Fairchild-Soper—Miss Talla Fairchild, daughter of Mr. and Mrs. B. Tappen Fairchild, of New York City and Cold Spring Harbor, Long Island, to Mr. Leslie Bliss Soper, son of Mrs. Frank E. Older and the late Arthur L. Soper.

Milliken-Nicholas—Miss Martha E. Milliken, daughter of Dr. Seth M. Milliken and Mrs. Milliken, of New York City and East Blue Hill, Maine, to Mr. Frederick Snow Nicholas, son of Mr. and Mrs. Harry I. Nicholas, of "Rolling Hill Farm," Syosset, Long Island.

Phelps-Bartol—Miss Helena Pelham Phelps, daughter of Dr. Gouverneur Morris Phelps, to Mr. Henry George Bartol, junior, son of Mr. and Mrs. Henry George Bartol.

Phelps - Bishop—Miss Ann Catlin Phelps, daughter of Mr. and Mrs. Dudley Phelps, of "Meadholme," Watch Hill, Rhode Island, and New York City, to Mr. F. Michler Bishop, son of Mr. and Mrs. Storrs M. Bishop, of Schenectady, New York.

Schreiber - Carpenter—Miss Otilie Elisabeth Schreiber, daughter of Mr. and Mrs. Otto A. Schreiber, of New York City, to Dr. Cedric Caesar Carpenter, son of Captain Dudley N. Carpenter, U. S. N., and Mrs. Carpenter.

Shepard-Wright—Miss Marie Beatrice Shepard, daughter of Mr. Augustus Dennis Shepard, of New York City and Old Forge, New York, to Mr. Edward H. Wright, third, son of Mr. and Mrs. Edward H. Wright, of South Orange, New Jersey, and Fishers Island, New York.

Sherman-Gay—Miss Evelyn Watson Sherman, daughter of Mr. and Mrs. Arnold Watson Sherman, of Brooklyn and Unadilla, New York, to Mr. William Campbell Gay, son of Mr. and Mrs. Charles R. Gay, of Brooklyn and Huntington, Long Island.

Smyth-Allen—Miss Kathleen Bulkley Smyth, daughter of Mr. and Mrs. Nathan Ayer Smyth, of Englewood, New Jersey, to Mr. Leonard Bliss Allen, son of Mrs. Leonard W. Allen, of New York City and Brooklyn, N. Y.

Wilson-Whitney—Miss Jane Wolverton Wilson, daughter of Mrs. Alexander MacDowell Wilson, of Pasadena, California, to Mr. Donald Howard Whitney, son of Mr. and Mrs. Howard Fletcher Whitney, of New York City.



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ENGAGEMENTS

BINGHAMTON

Crossley-Bogart—Miss Louise Crossley, daughter of Mr. and Mrs. A. C. Crossley, to Mr. George Bogart, son of Mr. and Mrs. Eugene E. Bogart, of New York City.

BOSTON

Ladd-Crocker—Miss Nancy Ladd, daughter of Dr. William E. Ladd and Mrs. Ladd, of Milton, Massachusetts, to Mr. Alvah Crocker, son of the late Alvah Crocker and Mrs. Norman Harrower, of "The Hilltop," Fitchburg, Massachusetts.

Peirce-Percival—Miss Esther Baker Peirce, daughter of Mr. and Mrs. Joseph P. Peirce, of Brookline, Massachusetts, to Mr. David Crowell Percival, junior, son of Mr. and Mrs. David C. Percival, of Boston and Marblehead Neck, Massachusetts.

CHICAGO

Carr-Marston—Miss Florence S. Carr, daughter of Mr. Robert F. Carr, of Chicago, Illinois, to Mr. Edgar L. Marston, second, son of Mr. and Mrs. Hunter S. Marston.

Crane-Robinson—Miss Florence Crane, daughter of the late Richard T. Crane, junior, and Mrs. Crane, of Chicago, Illinois, and "Castle Hill," Ipswich, Massachusetts, to Mr. William Albert Robinson, of Boston, Massachusetts, and New York City.

CLEVELAND

Frost-Porter—Miss Helen Heath Frost, daughter of Mr. and Mrs. George Frost, of Chestnut Hill and Framingham Centre, Massachusetts, to Mr. Frederic William Porter, son of Mr. and Mrs. Frederic Sherman Porter, of Cleveland, Ohio.

Withington-Nash—Miss Harriette Elizabeth Withington, daughter of the late Philip H. Withington and Mrs. Withington, to Mr. William R. Nash, son of Mr. and Mrs. William F. Nash.

ELIZABETH

Glidden-Warren—Miss Margaret Dayton Glidden, daughter of Mr. and Mrs. Albert Gallatin Glidden, to Mr. Ernest Gardner Warren, of Norfolk, Virginia, and New York City, son of the late Ernest W. Warren and Mrs. Warren.

INDIANAPOLIS

Caperton-Fairbanks—Miss Mary Caperton, daughter of Mr. and Mrs. Woods A. Caperton, to Mr. Richard Fairbanks, junior, son of Mr. Richard Fairbanks, of Crows Nest, Indianapolis.

Rockwood-Greathouse—Miss Josephine Rockwood, daughter of Mr. and Mrs. William Moore Rockwood, to Mr. Charles Ashford Greathouse, junior, son of Mrs. Charles Ashford Greathouse.

KANSAS CITY

McCrae-Coates—Miss Eunisa Antoinette McCrae, daughter of Mr. and Mrs. Charles Edward McCrae, to Mr. John Joseph Coates, son of Mr. and Mrs. Joel Coates, of Oklahoma City, Oklahoma.

LOS ANGELES

Herron-Hill—Miss Elizabeth Herron, daughter of Mr. and Mrs. F. Irwin Herron, to Mr. Daniel Augustus Hill, son of Mrs. Myrtle K. Hill, of Pasadena, California.

Janss-Stephens—Miss Louise Janss, daughter of Mr. and Mrs. Herman Janss, to Mr. Moye Wicks Stephens, junior, son of Mr. and Mrs. Moye Wicks Stephens.

Johnson-Huenergardt—Miss Eleanor Johnson, daughter of Mrs. Edward Purnell Johnson, to Dr. Alfred George Huenergardt, son of Mr. and Mrs. John Frederick Huenergardt, of Zagreb, Jugoslavia.

ENGAGEMENTS

PHILADELPHIA

Jones-Hitschler—Miss Josephine Eringer Jones, daughter of Mr. Arthur Woodruff Jones, of Mount Airy, Pennsylvania, to Mr. William J. Hitschler, son of the late Dr. William A. Hitschler and Mrs. Hitschler, of Mount Airy.

Pearson-Horrocks—Miss Elizabeth Thom Pearson, daughter of Mr. and Mrs. Joshua Ash Pearson, of Chestnut Hill, Pennsylvania, to Mr. Thomas Stinson Horrocks, son of Mr. and Mrs. Henry Havelock Horrocks.

Wister-Dasburg—Miss Mary Channing Wister, daughter of Mr. Owen Wister, to Mr. Andrew Dasburg, of Santa Fé, New Mexico, son of Mrs. Michael Dasburg.

SAINT LOUIS

Schofield-Burton—Miss Mary Dulany Schofield, daughter of Mrs. Homer Whittier Klein, to Mr. John Gamble Burton, son of Mr. and Mrs. Perlee E. Burton.

SANTA BARBARA

Gray-Fairburn—Miss Mary Whitwell Gray, daughter of Mr. and Mrs. Roland Gray, of Boston, Massachusetts, to Mr. Robert Gordon Fairburn, son of Mr. and Mrs. William Armstrong Fairburn, of "Westways," Morristown, New Jersey.

Tuckerman-Schley—Miss Viola Wolcott Tuckerman, daughter of Mr. and Mrs. Wolcott Tuckerman, of Carpinteria, California, to Mr. Grant Barney Schley, second, son of the late Mr. and Mrs. Chaloner Baker Schley.

TROY

Francis-Perkins—Miss Josephine Lovell Francis, daughter of Mrs. John M. Francis, to Mr. Francis W. Perkins, son of Mrs. Henry G. Perkins, of Brookline, Massachusetts.

UTICA

Lees-Divine—Miss Norma Lees, daughter of Dr. Rush Oliver Lees and Mrs. Lees, to Mr. Bradford Dalton Divine, son of Mr. and Mrs. Bradford Henry Divine.

WEDDINGS

NEW YORK

Byron-Wadsworth—On February 11, Mr. Percy Austin Byron, junior, son of Mr. and Mrs. Percy A. Byron, of Noroton, Connecticut, and Miss Harriet Wadsworth, daughter of Dr. Alvin DeWitt Wadsworth and Mrs. Wadsworth, of South Norwalk, Connecticut.

Hand-Hobart—On February 7, in Belair, Florida, Mr. David Edward Hand and Miss Katharine Grey Hobart, daughter of Mr. and Mrs. Garret A. Hobart, of "Allsa Farms," Paterson, New Jersey.

Hard-Stevenson—On January 31, in the Emmanuel Church, Great River, Long Island, Mr. Frederick Gilbert Bourne Hard, son of Mr. and Mrs. Anson W. Hard, of New York City, and Miss Hildegard Stevenson, daughter of Mrs. Francis Burritt Thorne, of New York City and "Brookwood," East Islip, Long Island.

Horn-Lovejoy—On February 17, Mr. Fraser M. Horn, son of Mr. and Mrs. John Fraser Horn, of Vandergrift, Pennsylvania, and Mrs. Stoddard Lovejoy, daughter of Major Louis E. Stoddard.

Lathrop-Kinsey—On February 3, Mr. Palmer Jadwin Lathrop, son of Mr. and Mrs. Henry B. Lathrop, and Miss Caroline March Kinsey, daughter of Mr. and Mrs. Harold Clyde Kinsey.

Nash-Jackson—On February 8, Mr. Warren Bynner Nash, son of the late William A. Nash, and Mrs. von Bergen Jackson, daughter of Mr. and Mrs. Carl von Bergen.



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WEDDINGS

NEW YORK

Robbins-Potter—On February 11, Mr. Allan Appleton Robbins and Mrs. Eliphalet Nott Potter, daughter of the late John Turner Atterbury.

Sperry-Garvin—On February 1, in Grace Church-on-the-Highs, Brooklyn, New York, Mr. Edward Goodman Sperry, son of the late Mr. and Mrs. Elmer A. Sperry, and Miss Mary Elizabeth Garvin, daughter of former Judge Edwin Louis Garvin and Mrs. Garvin.

Tiffany-Moran—On February 11, Mr. George Tiffany, son of Mrs. A. Cameron Tiffany, and Mrs. Maria Trazzi Moran, daughter of Mr. Alfred Trazzi, of Port Richmond, Staten Island, New York.

BRIDGEPORT

Leeds-Landon—On February 17, Mr. Arthur Fuller Leeds, son of Mr. and Mrs. Norman Leeds, and Mrs. Muriel Read Landon, daughter of the late Charles B. Read and Mrs. Paul Ricker.

COLUMBIA, SOUTH CAROLINA

Robinson-Gibbes—On January 21, Mr. David Wallace Robinson, junior, son of Mr. and Mrs. David Wallace Robinson, and Miss Elizabeth Mason Gibbes, daughter of the late Alexander Mason Gibbes and Mrs. Gibbes.

HARTFORD

Davis-Page—On February 1, Mr. Lowell Wayne Davis, son of Mr. and Mrs. Charles E. Davis, of Denver, Colorado, and Miss Janet Hotchkiss Page, daughter of Mr. and Mrs. Bertrand A. Page.

Frakes-Post—On January 2, Captain Eugene N. Frakes, U. S. A., Schofield Barracks, Hawaii, and Miss Helen Denlow Post, daughter of the late Mr. and Mrs. William Strong Post.

INDIANAPOLIS

Garrigues-Danner—On January 17, Mr. William Garrigues, junior, of New York City, and Miss Helen Danner, daughter of Mr. and Mrs. Henry Rose Danner, of Shooter's Hill, Indianapolis, Indiana.

Wheeler-Hamilton—On December 30, Mr. Henderson H. Wheeler, junior, son of Dr. Henderson H. Wheeler and Mrs. Wheeler, and Miss Frances Hamilton, daughter of Dr. Frank A. Hamilton and Mrs. Hamilton.

KANSAS CITY

Gibson-Stone—On January 19, Mr. James E. Gibson, son of Mrs. James Gibson, and Miss Marie Stone, daughter of the late Mr. and Mrs. Samuel M. Stone.

Kemper-Vellie—On January 19, Mr. James Madison Kemper, son of Mr. and Mrs. William T. Kemper, and Mrs. T. Craig Vellie, daughter of Mr. and Mrs. Herbert V. Jones.

Ross-Fleming—On January 4, Major Robert K. Ross, of the Queen's Royal Regiment, Aldershot, England, son of Brigadier-General R. J. Ross and Mrs. Ross, of London, England, and Miss Kathleen Ogden Fleming, daughter of the late Mr. and Mrs. Frederic William Fleming.

MONTCLAIR

Betts-Morse—On January 21, Mr. John F. Betts, son of Mrs. Norman L. McLeod, of Toronto, Canada, and Miss Lesta Keep Morse, daughter of Mr. and Mrs. Charles L. Morse, of Montclair, New Jersey.

Coyle-Doyle—On January 28, in Saint Luke's Church, Montclair, New Jersey, Mr. John H. Coyle, son of Mrs. James Bell Coyle, of Hartford, Connecticut, and Miss Nancy Doyle, daughter of Mrs. Henry J. Doyle, of Montclair.

MONTGOMERY

Anderson-Goldthwaite—On February 17, in Saint John's Episcopal Church, Montgomery, Alabama, Mr. Pelham John Anderson, son of Mrs. William D. Anderson, and Miss Ellen Phelan Goldthwaite, daughter of Mrs. Robert Goldthwaite.

WEDDINGS

PHILADELPHIA

Clothier-Taylor—On February 24, in the First Presbyterian Church, Germantown, Pennsylvania, Mr. George B. Clothier, son of Mr. and Mrs. Walter Clothier, of Wynnewood, Pennsylvania, and Miss Helen Louise Taylor, daughter of Mr. H. Birchard Taylor.

Lewis-Hart—On February 15, in the Church of the Messiah, Gwynedd Valley, Pennsylvania, Mr. Winslow Lewis, son of Mrs. Francis D. Lewis, of Chestnut Hill, Pennsylvania, and Miss Mary Montgomery Hart, daughter of Mr. and Mrs. William Howard Hart, of Ambler, Pennsylvania.

Stewart-Stockwell—On February 18, Mr. James Pentland Stewart and Miss Frederica M. Stockwell, daughter of the Reverend Frederick E. Stockwell.

RICHMOND

Bayliss-Williams—On January 14, Captain William Murray Forbes Bayliss, 16-5th Lancers, Tidworth, England, son of Mrs. Horace William Bayliss, of County Carlow, Ireland, and Miss Catherine Murat Williams, daughter of Mr. and Mrs. E. Victor Williams, of Richmond, Virginia.

Howle-Tennant—On January 7, Mr. Paul Williamson Howle, junior, son of Dr. Paul Williamson Howle and Mrs. Howle, and Miss Alice Hathaway Tennant, daughter of Mr. and Mrs. William Brydon Tennant.

SAINT JOSEPH, MISSOURI

Beasley-Albrecht—On February 4, Mr. William Conger Beasley, son of Mrs. Edgar Fountaine Beasley, and Miss Ardis Mildred Albrecht, daughter of Mr. and Mrs. William Henry Albrecht.

SAINT LOUIS

Hoxie-Trask—On February 20, Mr. James Wildeman Lee Hoxie, son of Mr. and Mrs. Robert Sarle Hoxie, and Miss Mary Eleanor Trask, daughter of Mr. and Mrs. Walter Bigelow Trask.

SAINT PAUL

Morton-Slocum—On January 12, Mr. Neil Morton, son of Mr. and Mrs. John H. Morton, and Miss Anne Slocum, daughter of Mr. and Mrs. George R. Slocum.

SYRACUSE

Graff-Boone—On February 7, in Syracuse, New York, Mr. Otto Paul Graff, of Roosevelt Field, Garden City, Long Island, and Mrs. Grace Eddy Boone, daughter of Mr. and Mrs. William Paul Eddy.

Rodormer-Edwards—On January 4, in Syracuse, New York, Mr. Everett Winston Rodormer, son of Mr. George R. Rodormer, of Park Ridge, Illinois, and Miss Mary Elizabeth Edwards, daughter of Mrs. Daniel Murray Edwards.

Truman-Hinds—On January 21, in Syracuse, New York, Mr. Francis M. Truman, son of Mr. and Mrs. P. H. Truman, of Evanston, Illinois, and Miss Charlotte Eleanor Hinds, daughter of Mr. and Mrs. W. L. Hinds.

TORONTO

Baillie-Finlayson—On January 5, Mr. Aubrey Wilton Baillie, son of Lady Baillie and the late Sir Frank Baillie, and Miss Mary Frances Sybil Finlayson, daughter of the Hon. William Finlayson and Mrs. Finlayson, of Midland and Toronto, Canada.

Balfour-Staunton—On January 27, Mr. St. Clair Balfour, junior, son of Mr. and Mrs. St. Clair Balfour, of Hamilton, and Miss Helen Staunton, daughter of Mr. and Mrs. Edmund D. Staunton.

WILLIAMSPORT

Youngman-Allen—On February 7, Mr. John Crawford Youngman, son of Dr. C. W. Youngman and Mrs. Youngman, and Miss Ruth Young Allen, daughter of Mr. and Mrs. Carl G. Allen.

YOUNGSTOWN

Bray-Owsley—On January 21, in New York City, Mr. Charles W. Bray, of Princeton University, Princeton, New Jersey, son of Mr. and Mrs. Thomas J. Bray, of Youngstown, Ohio, and Miss Katherine Owsley, daughter of Mr. and Mrs. Charles F. Owsley, of Youngstown.

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V O G U E

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PARIS FASHIONS

Cover design by Erickson

PARIS FASHIONS

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APRIL 1, 1933

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THERE ARE THREE VOGUES

AMERICAN, FRENCH, AND BRITISH

Edna Woolman Chase, Editor-in-Chief

Michel de Brunhoff—Editor of French Vogue
 Alison Settle—Editor of British Vogue

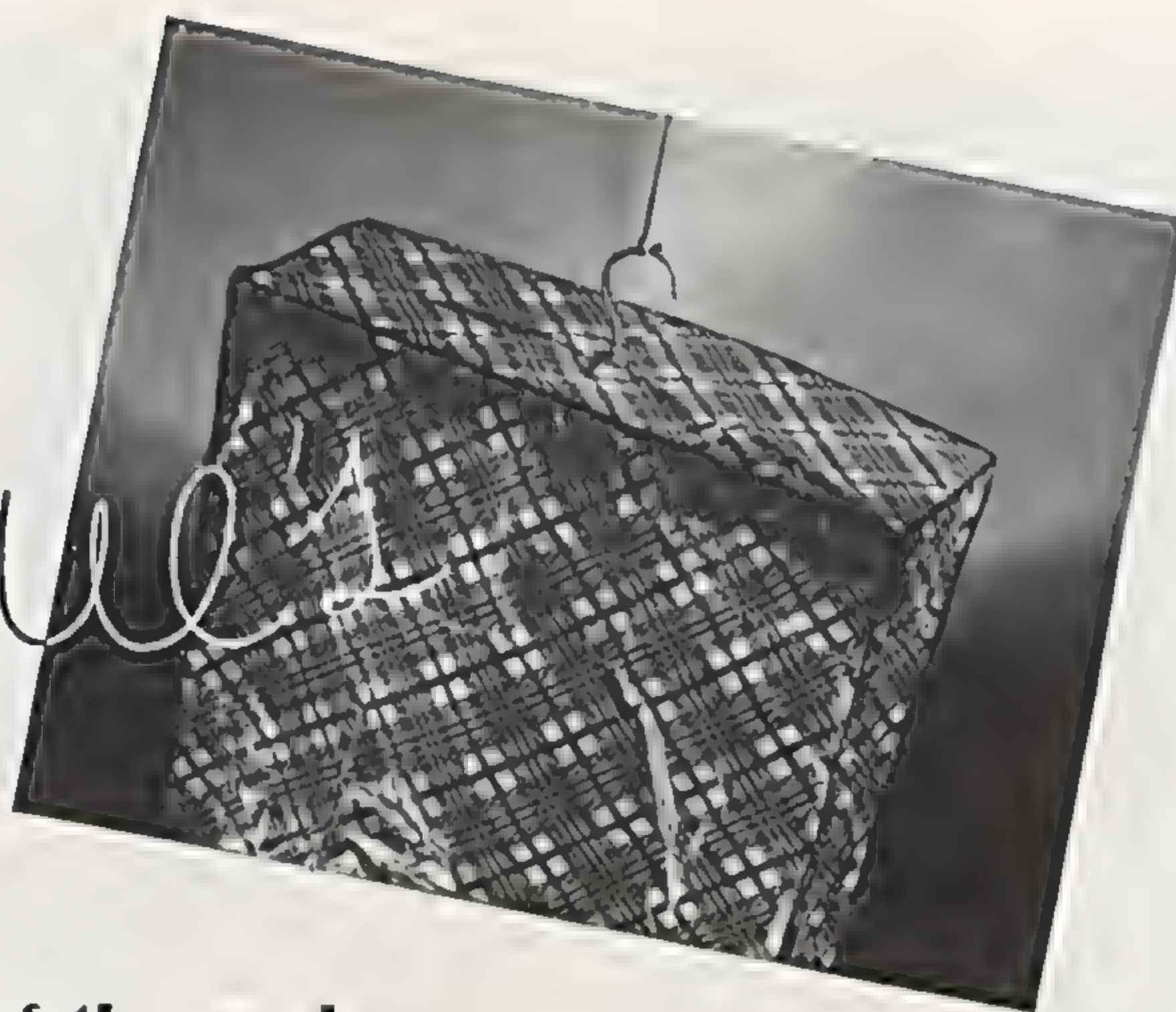
SMART WOMEN DESIRE

CARON'S

POWDER
CASE
AND
LIP ROUGE



Vogue's



Eye-view of the mode

A SHORT year ago, to say "You look like a clothes-hanger" to a lady would have been a remark in the worst possible taste, a particularly unimaginative insult. To-day, it is high praise.

For the wide, square, blocked-out shoulders of the clothes-hanger, of which we give you an example above, is precisely the silhouette of the shoulders of the new dresses. People who were at the openings in Paris, this spring, will tell you that, when the models walked in, there was a general gasp. It was as if a projected conception of The Woman of 1998 had walked into the room. Wide, beautiful, Amazonian shoulders, slim, attenuated hips, and a look of strength and height.

Most of all, the new silhouette is architectural. It partakes of the same quality of dynamics as the best of the tall white sky-scrapers. The hats that tower, the long slim legs, the firmly blocked shoulders, these are expressions of the new spirit in clothes—a spirit whose philosophy is that clothes are built and not hung. The new clothes make you a little better than you are. Instead of draping bits of cloth over what God gave you for a figure, they build you out, slim you down, make you more like a Greek goddess living in the present.

How little the clothes-hanger is an exaggeration of the silhouette is shown in the nearly literal drawings of real clothes that flank the text on this page and on others throughout the issue. On the right is an evening jacket, a brain-child of Schiaparelli: white crêpe, with silver fox applied in such a way as to make your shoulders flat and broad. Left, above, is a Lanvin crêpe evening jacket, of which the shoulders are actual muffs of silver fox. Below, a Lanvin coat of ink-blue wool, with epaulets to give it this wide look. And lowest, a Schiaparelli black wool cape, square at both shoulders and elbows. On pages 28, 31, 32, 40, and 47 are other examples—all of which show you that the new look is a look of tall, beautiful towers, something to lift the sagging spirits of the world.





HOYNINGEN-HUENÉ, PARIS

The Comtesse de Vogüé

Two views of a lady of great chic, in one of the smartest costumes at the Paris Openings—Lanvin's "Les Loups"—, shown against a Nasenta screen. Nothing could be newer than the jacket with great horseshoes of silver fox, which give enormous width to the shoulders; nothing more perfect for restaurant dining than the black and pink satin blouse

Essence of 1933

by the **Princesse Bibesco**

BETWEEN the mode and Nature, there are secret and powerful ties—a law which, some day, will find its Newton. For myself, I discover therein the elements of a strange poetry. Once again, the moon and the tides and, perhaps, the most distant stars, having acted on the brains of the women of Paris—the change of the season is wrought, the new mode is born.

This air, this stone, this earth, this water combined and called by the name of "Paris"—these women—produce a certain electricity which, within that narrow domain that goes from the rue de la Paix and its neighbourhood to the top of the Champs-Élysées, gives birth to new ideas in abundance. As with all the real values of this world, these riches are, first of all, of a spiritual order: an expenditure of imagination.

This expenditure, in a single season in a small quarter of Paris, is so great that, if there existed an instrument with which to measure it, you would see that it extended an incredible distance. It is an unwritten constitution, with rules as rigorous as those of Nature itself, which this marvellous world obeys, this world given over, it would seem, to caprice and to fantasy. Its principle is movement; its law, change; but its secret is a divine transition, a delicate passage from one state to another. Coarse or superficial minds are incapable of creating fashions, because they only perceive in fashions the need for a change in sensation, the need to love the contrary of what one has just loved. They understand nothing that causes one form to succeed to another, with the tiniest variations, by successive and almost imperceptible bounds.

Evolution is the fundamental law of this incessant creation. Revolution never succeeds; returning to the past is but a feint. If history began again, it would be the death of fashions.

To-day, I enter one of the famous houses, which holds the secret of a human springtime, and to-morrow I shall visit another and another, for I wish, in this

- Observe, above, the knitted circus hat and high shoulders on Schiaparelli's black wool suit (Bonwit Teller); the monkey epaulets of Lanvin's crêpe coat; the throat-line of Worth's grey ondlap dress (both from Jay-Thorpe)
- On the opposite page, the Comtesse de Vogüé's suit is of black marocain and silver fox; Bergdorf Goodman



first week of the Openings, when all the earth is blooming, to understand them all, to know in what way they are different, in what they resemble one another, how they are bound to previous flowerings and forecast the next, at what these indefatigable people are working already. The immense subterranean preparation which represents a season of Paris fashions is entirely unknown to the profane.

It is necessary to go to the depths of the *ateliers* in the provinces to be able to understand the heroic efforts which hide themselves under the apparent frivolity of this business. Fashions move me with passion, because I see in them the supreme flower, the gauge and the sign of the highest civilizations. The detail that surprises me the most in Thebes, as well as at the Museum of the Acropolis, is the extreme perfection of the women's clothes: each fold of these dresses, which are simple in appearance, reveals a studied cut, a scholarly stroke of the scissors, and pressing done with marvellous precision.

If I think about the antiquity of the mode first, as I observe the freshest *chef d'œuvres* of the present hour, it is because of flax. Yes! the flax that made a costume for Helen of Troy, the flax of the Priests of the Sun, too pure to touch the wool of animals, the flax of young Eliacim, "dressed in candid probity," the flax that clothed Mary Magdalene, the flax of the distaff, the flax that women spun at a wheel, this ravishing emanation of a field of blue flowers reflecting the sky, is the latest novelty of the Parisian season, but a flax so transfigured that you must touch it to believe.

"What is it made of, this dress like sea-foam-in-the-moonlight?"

"That? It is made of flax."

"And this one, like a field of poppies at noon?"

"That one, too, is made of the flax of the looms."



MOLYNEUX (JAY-THORPE)

HOYNINGEN-HUENÉ, PARIS

• As Spanish as it can be, with its ruffles sweeping out behind, this charming evening dress, Molyneux's "110," is kept youthful and extremely wearable by the use of that good old-fashioned material called dotted Swiss. Plenty of girls are going to take delight learning to swish that train about, these coming spring and summer evenings

"And this other one, which seems to be woven of the pulp of apricots?"

"Again, of flax."

I think of a delicious dish offered me during a Spanish tea. I believed I was eating vanilla powder mixed with the finest of coffee, the purest chocolate, with a pinch of orris-root. I asked what it was:

"That?" replied my host. "Why, that is made of potatoes!"

But it had to be thought of!

The best-known fabrics, after such treatment by the art of French weavers, become unrecognizable. Velvet is as fine as a batiste handkerchief, as transparent as chiffon, as supple as fig-skin. Chiffon becomes firm like cream that turns to butter. In this world of perpetual renewal, not a single thing invented remains in the rut in which usage has left it. We are in a world of metamorphoses. New names are born with these renewed materials. They will make the present epoch. Who talks of mouslimoussa? It is the magician, Rodier. Will we have an age of mouslimoussa, as we have already had an age of cashmere, and an age of poplin? There is organza, a fabric by Bianchini, a sort of silk gauze, descendant of organdie and chiffon—stiffer than one, more supple than the other. Will we have a girl's book by some future Proust entitled: *In the Days of Organza*?

With the seven prismatic colours, these magicians (Patou, Lanvin, Louiseboulanger, Schiaparelli) make a thousand others, so new that they seem to be tints descended from heaven, at dawn, this morning. With the lines of antique geometry, combinations are born which differ in some respect from all the combinations of lines and curves ever known. It is not enough to say that Redfern uses stripes, Patou confetti dots, Yvonne Carette spirals of flowers; it is their disposition you must know, the connection of these lines among themselves, all of which are surprising. In the same way, with the unchangeableness of the feminine body, the mode succeeds in making a creature never before seen, the woman of the season, the woman of to-day and who, to-morrow, will no longer be, of whom the contours differ from those of every other woman, past or future. The magic ray touches her at the shoulders. Stressing one part of our body and effacing all the others is one of the surest formulas of enchantment. This spring, women will be beautiful at the shoulders.

"The roof of a temple," I thought, on seeing a certain dress at Chanel's, with a pure, falling line, and standing up at (Continued on page 86)



HOYNINGEN-HUENÉ, PARIS

AUGUSTABERNARD (BERGDORF GOODMAN) • AUGUSTABERNARD (GUNTHER) • AUGUSTABERNARD (ALTMAN)

• Brilliant white satin, so crisp that it stands away from the figure like your grandmother's wedding gown—that is the fabric of "170," one of the most significant evening wraps of the year. Significant for its length, its flaring back, and its sable cuffs. Mademoiselle Koopman posed for this

• No less important is "168"—longer, of London-smoke velvet, extravagantly cuffed with sable, and fastened with a bow
 • That chiffon dress, in pale yellow, clinging like the drapery of a Greek statue, is a new version of the pleated dresses that have increased this designer's fame for several seasons



SCHIAPARELLI • SCHIAPARELLI (MILGRIM) • SCHIAPARELLI (HATTIE CARNEGIE)

Here is Schiaparelli's pagoda shoulder-line on a dress-and-bolero ensemble, "40," of heavy navy-blue silk, worn with a blue-and-white quilted silk blouse, a gilet of fox (from Hattie Carnegie), and a pointed hat

Corrugated sleeves, that's what they are, on Schiaparelli's "12," an ensemble of navy-blue angora woollen. Fluting gives that square-shoulder look, and under it all goes a blue crêpe blouse printed with daubs of white

Piled high about the shoulders of "7" is a scarf of silver foxes with heads hanging down to the elbows of a sling-like cape. Dull black silk fashions cape and dress (nothing rivals black). Note the knitted cap



AUGUSTABERNARD (HATTIE CARNEGIE) • AUGUSTABERNARD (BONWIT TELLER)

Layers of flaring tabs evolved from the cut of the double revers give the pagoda shoulder-line to "174," an ensemble of navy-blue alpaca, with a pink alpaca shirt-waist. The Maria Guy hat is of blue picot

It's an example of great dressmaking art—"179," a suit with shoulder flares mysteriously developed from a few little pin tucks. The ermine scarf gives midday elegance to the smooth black wool. Maria Guy toque

Pagoda shoulders

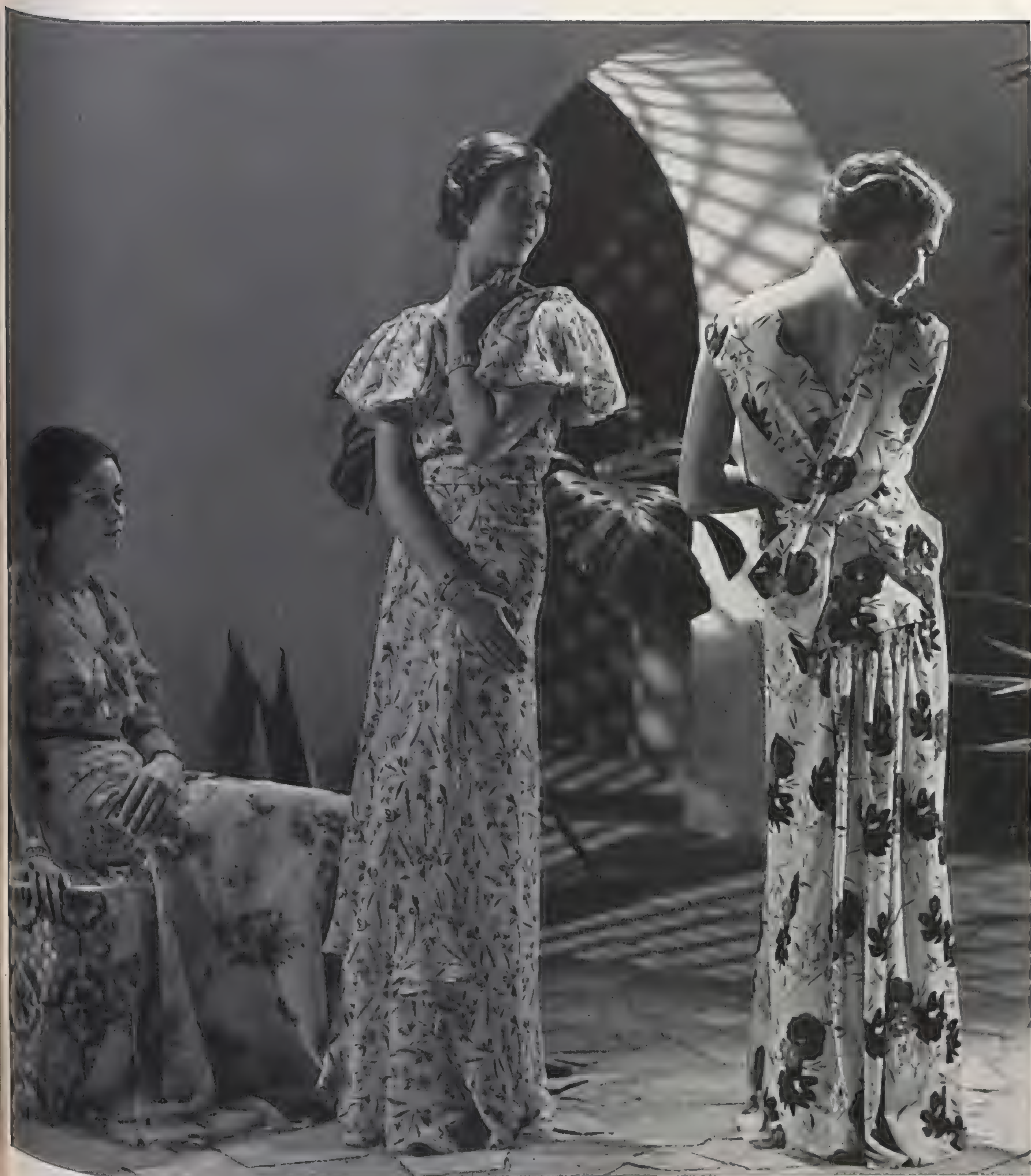


MAINBOCHER—BERGDORF GOODMAN • MAINBOCHER—SAKS-FIFTH AVENUE

Patterns in moonlight

A plaid marked in pale pink and green on white crêpe makes this dress, "236," and drapes in a swag from hip to hip and over the shoulders. Mainbocher is responsible for it, and Miss Agneta Fischer wears it

Here, Mainbocher plays variations on the theme of his famous "zebra" dress. This crêpe dress, "4," is striped in red, green, white, and yellow, and, to counterbalance so much violence, the cut is very simple



HOYNINGER-HUENÉ, PARIS

PATOU (ROSE AMADO) • WORTH (ALTMAN) • LELONG (THURN)

There is no smarter flower than that which blooms on a white background. Violet anemones are scattered over the organza that makes this dress, "Anémone," and its elbow-length sleeves are bound with the organza

Another sheer and lovely tissue is the cloqué chiffon of this beflounced frock, "91." It is sprigged with field flowers, and the under-flounce over the arms is in bright poppy-red. Mademoiselle Koopman wears it

White crêpon splashed with red and green flowers makes this dress, cut with wide shoulder bands that cross above the loose back panel fulness of the skirt. It's called "Fioretti," and Miss Agneta Fischer wears it



French leaves, by "him"



→ Mainbocher's
pique "boater"
from Knox



Schiaparelli
points up
hat and
shoulders,
Thurn

Chanel tailors
velvet for
evening



→ Chanel's
flaming pink
and black
tulle sleeves

Molyneux's marlin
ruffles, from the same

PARIS has gone mad over the subject of gloves—and I have gone mad because of them. In my dreams, I have lost my way in a snowstorm of gloves, in which all the dresses are chasing their hats, which have been snatched away by the impish gloves. Indeed, the facts are not very far from my dreams, for you will find, when you open the box containing this year's dress, that, like doll's clothes, your wardrobe comes in sets. Pinned to the dress will be a pair of gloves, and pinned to the hat, a scarf.

You ask me to be serious, to explain? Very well, then—gloves are no longer just gloves. It is not a question, these days, of gloves to go with dresses, but gloves to go with each dress, made of the same material or of the material with which the dress is trimmed. To further explain: if you have a printed dress, you must have a pair of gloves of the same print. If the dress is of wool or linen, the gloves must be of wool or linen to match. Or, if the dress has a bow of organdie or piqué, the gloves must be of organdie or piqué.

If you don't believe me, come with me to Molyneux' collection, where you will find some hundred and fifty dresses with gloves to match every one. You will see a lovely white crêpe evening dress, with a narrow blue woollen scarf twined several times about the shoulders and falling to the ground, worn with a pair of elbow-length gloves to match the blue woollen scarf. You will see two little dark blue day dresses worn with gloves and sashes that match—one set made of light blue spotted piqué; the other, of wine coloured crêpe; and, a black printed day dress with short gloves to match.

Lelong has a gold-dotted black organdie evening dress with ruffled gloves to match, and a dark blue woollen day dress with a red-and-white striped piqué collar and gloves. And, to give you another example, Mainbocher has a blue-and-white printed evening dress, with a big hat and gloves made of the same material. Patou shows a neck-piece of red coq feathers with one of his black evening dresses, and black satin gloves covered with the same feathers from wrist to elbow. Also, with his lovely yellow chiffon evening dress, with a note of burnt-orange twisted into the sash, are shown burnt-orange gloves. It is as though gloves, like bows, ruffles, and other trimmings, have become a part of these dresses. Chanel's *vitrines* are full of gloves of velvet and taffeta, and of gold lamé, too. You know, she was one of the first to start this fashion for fabric gloves.

Not only do the dresses call for gloves, but the hats have taken up the cry, as well. A suspicion of white organdie on a Talbot hat (Continued on page 80)

PICKED IN PARIS



TALBOT HAT (BERGDORF GOODMAN)



REBOUX HAT (BENDE)

• Lilies-of-the-valley on her spring hat, "Les Muguets," a veil tracing delicious patterns over her face; Talbot's white organdie gloves on her hands, and Yvonne Carette's neat dress as a background—the first lady photographed above is utterly, utterly of the moment

• Cats'-whisker bows go on paying compliments to young faces. In the second photograph up above, a black-and-white bow on a white blouse repeats the black-and-white roll on the black felt hat, Reboux's "Papillon"

• And now, if you'll refer to the top photograph on the opposite page—you have a white veil sprinkled over with white drops and worn on the soft black paillasson straw sailor. That's a prystal bow on top of "Tresse d'Organdi." Yvonne Carette's dress is of black wool and white piqué

• Almost like the high-crowned sailors that the Austrian coachmen wear is that hat last on the opposite page—worn by Madame Agnès herself





SUZANNE TALBOT HAT (ALTMAN)



HOYNINGEN-HUENÉ, PARIS

MADAME AGNÈS (AGNÈS HAT FROM BENDEL)

EPAULETS



LANVIN (JAY-THORPE)



MAINBOCHER (SAKS-FIFTH AVENUE)

• A black satin epaulet-scarf on a cream-beige woollen coat—this is an outstanding note in the Mainbocher collection. Above, you see it in “243,” an edge-to-edge coat held by one button, over a dress to match. A black hat and black gloves carry the colour scheme to its ultimate conclusion, and it’s all worn by Mademoiselle Koopman

• They’re made of monkey fur—those epaulets on the coat at the left, Lanvin’s “Platine,” of pale grey woollen—for monkey fur is a craze in Paris, just now, when used as skilfully as here. These huge tabs give the wide-shouldered line, standing out sharply against the simplicity of the silhouette. The screen and the chairs in both pictures are from R. Nasenta, in Paris

HOYNINGEN-HUENÉ, PARIS



LANVIN

HOYNINGEN-HUENÉ, PARIS

One slip, many blouses, is Lanvin's practical solution of the dress-for-informal-evenings problem. A skirt of shiny black satin, cut high around the ribs, with thin crisscrossed shoulder-straps and a flaring hem-line, acts as the foundation for any number of light and dark blouses, like this shell-pink satin one. Lanvin calls this costume "Ibis." Posed by Mademoiselle Suzette Salen

Many a blouse to one slip

MOTORS ON PARADE

In this American version of the French Concours d'Elégance, judged for its chic from clothes to car, we see (left, above) the new Nash Ambassador Convertible Brougham; next, the Chevrolet Sport Coupé. The foremost of the three lower cars is the Chrysler Imperial Phaeton; just behind, the Lincoln Special-Body Town-Car; third, the Pierce-Arrow twelve-cylinder, five-passenger sedan



Left, at the top, the Buick Convertible Coupé. Facing you, head on, is the large Packard Town Sedan. Directly in front, you see the Cadillac Convertible Coupé after being converted. The lady who lends extra distinction to the picture is showing the judges her blue-black and white wool costume from Bergdorf Goodman. The chauffeurs' uniforms are from John Patterson



THINGS ARE NOT WHAT THEY SEEM

By Betty Thornley Stuart



"WHAT a simply divine wooden dress—of course I'll take it. That cotton bag with the coal-tar frame, those milk-and-cotton bracelets, the wooden hat with the white alpaca buckle, the little wrist-watch with the cotton crystal, and the shoes with the cotton heels—I think that's all. I'm flying to the Coast to-day, and I haven't time to look at anything else. Just have them put in the car."

Grasping the cotton knob of the gear-shift handle in her long and wicked roadster with the cotton paint and fixing her eyes through the cotton of the wind-shield on the cotton Stop and Go signs, young Mrs. Modern glides down Fifth Avenue, later stopping to buy a wooden paper and light a cigarette out of a transparent wooden package—quite unaware that she has spoken about or used a single one of these odd-sounding articles. Vogue has merely translated the current vocabulary of commerce into what might be the vocabulary of chemistry if the magicians of to-day were talking down to the kindergarten.

The fact is that things are no longer what they seem or what we call them. The solid and prosaic earth of our forefathers has moved away from under us in the night—the earth that went peacefully on for centuries growing cotton and flax, to be spun and woven, mulberry leaves for silkworms, grass to turn into sheep who became wool, and cows destined for leather, rock that contained minerals and precious stones, always themselves no matter how you cut them. Half of our present supporting surface lies in the laboratory and the minds of men who know how to use it, and whenever you look at something there—something you think you've known all your life—you find on inquiry that it's not thus, but far otherwise. A most exciting state of affairs and continually growing more so.

Young Mrs. Modern is at home, trying on her wooden dress in front of the mirror, though she thinks of it as rayon, acele, celanese, acetate, or synthetic yarn, according to the degree of her initiation. The genesis of this smart and ubiquitous product, as you may or may not know, was a spruce log with Paris leanings, plus a bunch of assorted chemicals. But the magic, as originally conceived, was thought to be too magical for ordinary acceptance. Instead of proclaiming the miracle, its first timorous press-agent announced his star as "artificial silk." Only now is it beginning to live down a name that

made us think of it as a reproduction rather than an original. It isn't artificial. It isn't silk. It's just itself, a new basic yarn, by chemist out of forest. It makes the brilliant fifth in our present-day fabric quintet, the other four performers being the time-honoured wool, silk, linen, and cotton.

When the *couture* chooses a fabric made of acetate yarn, there's no question of substitution. Nothing in Paris is smarter at the moment. Rodier saw this thirty-five years ago, and rayon has figured in his collections ever since, to climax in his Senelics. Many of Bianchini's materials of the past two years never saw a silkworm. Every yard of transparent velvet, domestic or imported, has called the spruce its grandmother, though even the sales people often seem unaware of the relationship. When Eve wore the first fig-leaf, she was merely prophesying at long range, knowing that most of her descendants, come 1933, would be taking to the trees for their clothes.

Cellophane is another spruce-log product—the same in content, different in execution. The syrupy liquid that comes through a sort of pierced-thimble apparatus to be twisted into yarn may also be forced through a long flat slit to solidify as a sheet. Cellophane wrapping has transformed food, cigarette, and Christmas packaging. Cellophane straw makes hats. The cellophane chair is proposed as a substitute for wicker. A lady dressed in wood might sit becomingly in such a chair to read the balance of our modern bed-time story. Should she tire of it and turn on the radio, the loud-speaker ought to carry her to the next chapter, for the speaker may be made of pyralin, which, in turn, is made of cotton.

That anything so flyaway as the cotton boll could become so tough, hard, solid, and practically unbreakable as to be cut, sawed, filed, blown, rolled, planed, hammered, drilled, or turned on a lathe would have stretched the credulity of Alice in her wildest Wonderland. But the chemist thinks nothing of making a tortoise-shell toilet-set, a string of amber beads, a jade fountain pen, a pure white towel-rack for the bathroom, a brace of giddy buckles, and a pair of new scuffless heels out of the same melting-pot. The gear-shift knob of Mrs. Modern's car seems to bear no resemblance to the non-shatterable glass in her wind-shield, but the former is a blob of pyralin coloured, the latter a sheet of pyralin clear between two sheets of glass. So now you see why her sports watch may be said to carry a cotton crystal, and, remembering the toughness of the material, why she might drop her cotton fountain pen out the window of her car to be run over by a truck and picked up scatheless.

That car, by the way, was said to have cotton paint—otherwise duco. In the good old (Continued on page 86)



STEICHEN

HATTIE CARNEGIE

Miss Mary Taylor wears this tailleur of soft beige herringbone wool animated by red-and-white printed revers, scarf, and that very new fashion, gay printed gloves. It's topped off by a beige linen hat, like an urchin's cap, pulled to one side, where the print reappears. Table and chair from Donald Deskey

Spring caught red-handed



MODEL FROM LELONG

A rush of frills to the shoulders

They may hark you back to Victorian daguerreotypes—these ruchings—, but Lelong gives them a new look by using Roman-striped faille and chiffon and putting them on “Mélodie,” a satin dress worn here by a lady in the Berengaria salon



MODELS FROM SCHIAPARELLI

Coq feathers and Schiaparelli are practically inseparable—she can't resist enlisting them at every turn. This is her latest success—a deep fringe of them over the shoulders of a clinging evening dress of heavy dull crêpe, with a trailing train

Who but Schiaparelli would think of this silly—delightfully silly—idea: an absurd feather tail of white coq. More tufts of the coq sprout on the shoulders. The décolletage is a décolletage. And the jerselsa fabric will do well by any figure

LILLIPUT LEVEE

NOBODY has ever been able to discover how or why the fashionable sections of town become the fashionable sections of town. With an unfailing gregarious instinct, society picks certain blocks of town for its habitat, although a decade will see another inexplicable, but unanimous shift. This mysterious herd law holds good, not only of adult society, but of that Lilliputian society whose domain is the rocks and rills of Central Park. There you will find the whole intricate, special, be-fetished, ritualized social structure reproduced in little. And the most noticeable parallel is the existence of established fashionable centres in this microscopic world, complete with social leader, laws of Medes and Persians, and a network of friendships and appropriate jealousy, all done in the scale of an inch to the foot.

Research shows these main centres to be three and to lie, respectively, behind the Metropolitan Museum, at the upper end of the Mall, and at the northern end of the round pond near East Seventy-Second Street. All around and between are outlying districts which correspond roughly to Mount Kisco, Long Island, et al, but the throbbing heart of infant society beats at its most organized in these three metropolises.

Between half-past nine and half-past ten in the morning, the children arrive. This morning session is more juvenile than the afternoon, since children over five are apt to be pursuing modern knowledge at one or another of the schools of the Dalton variety. Innumerable blond babies bloom like fat pink zinnias from rows of perambulators, propelled by comfortable nurses. Even in the carriages, there is a note of fashionable uniformity,



IN CENTRAL PARK

for they are all of the low-swung English type, whose round white rubber tires are small and almost disappear from sight under the low, racing lines of the black or dark blue enamelled bodies. The littlest babies are practically invisible under embroidered pink or white coverlets, while the older babies throw themselves about with a reckless abandon that is the *dernier cri* in two-year-old circles.

Some time in the middle of the morning, refreshments are dispensed by the attendants, the favourite beverage being orange-juice or water in be-nippled bottles and, for the tiniest, milk kept warm in little portable heaters. However, the very young grace the Park for very short intervals, because of the voracious appetites which keep them close within reach of home and the milk supply, and, for this reason, these little babies have really no "social centres," but stare with the inimitably contemptuous regard of infancy from their perambulators along the walks nearest Fifth Avenue, from where home can quickly be reached at the imperative cry of the inner baby.

It is in the afternoon that society really establishes itself in all its intricacy. Between the hours of twelve and two, the Park lies abandoned, like an empty ballroom waiting for dancers. At three o'clock, with the sun still bobbing above the jagged silhouette of the apartment-houses on Central Park West, Lilliput Levee is in full swing.

If you are beginning your tour of this infant civilization from the lower end of the Park, you will pass through the Zoo—the little, rather mangy, but lovely Central Park Zoo. You are bound to see several smartly dressed children be-

ing led around by their nurses to see the ragged buffaloes and the ostrich that looks as if he had the pip—but no such criticism crosses the mind of these young visitors. On their round red faces is an expression of holy joy.

Next, you pass the ponies and pony-carts that are to rent to ride or drive along the tarred walks. Once in a while, and for a special treat, some rapturous child is to be seen mounted on a small pony led by an older boy, the fat legged legs spread wide, and that expression of those who seek and find the Grail upon his intent face.

When you come about abreast with Sixty-Fifth Street, you will come to a little rise topped by a bronze statue of the sled dog, "Balto," whose back has been worn golden by the children who climb on it.

The northern end of the Mall is not far from here. The Mall, of course, is an ideal roller-skating rink, and the children zip up and down, dodging stolid pedestrians and their younger brothers and sisters who, inexperienced, wear only one skate and edge cautiously along. The air echoes with the sharp whistling of many unofficial police whistles, a favourite noise instrument.

A rather sweet and pathetic sight are the many poor babies attended by their unemployed fathers, who have turned their empty time to nursing and stroll slowly along towing a child on either hand. An occasional nurse dressed in the English costume, blue coat and a white-banded cap with a long blue veil down the back, pushes a smart perambulator and brings back recollections of Kensington Gardens and Peter Pan. The best-dressed American nurses wear (Continued on page 78)





PAQUIN • PAQUIN • PAQUIN (MAC VEADY)

Muted tones or fortissimo ones—you can take your pick for afternoon. Witness this dusty-rose shade in a wool coat with a cloudy fox collar and funny sausage rolls on the sleeves. Agnès's toque is of "Bamboula" ribbons

Next, a tailleur in a soft yellow woollen—its longish, straight jacket disclosing a flimsy blouse in a still higher key. Strip after strip of organdie is stitched together to accomplish J. Suzanne Talbot's smart canotier

Here you have the really chic, common-sense summer idea—a removable collar of cloth and Thibetan fox on a soft blue woollen coat. Paquin made it, and you'll find it at Mac Veady's. The hat is Agnès's "Prince Zilah"



MAINBOCHER (MARY WALLS)

Big field flowers pressed all over a stunning black crêpe dress—a huge hat of the flowered crêpe—and amusing shoulder flounces that almost shut off the view of that Talbot hat in the background with a bird-like red bow

AFTERNOON OF A LADY

The opportunity of faring forth in a costume like that at the right is enough to make you pray for rain. It is made of a brown-and-white checked sudanette with a turn-over collar and a cape that buttons on. And De Pinna's classic felt hat with a stitched brim goes with it nicely. You can get the rain-coat from Peck and Peck

Below, Mrs. Julian Stanley is to be seen wearing a coat from Mrs. Franklin's made of a tweed knitted entirely by the human hand, and accordingly soft and supple, and a little trench-ish cap that matches it exactly. With it all, Mrs. Stanley carries a Follmer-Clogg umbrella that has a crooked copper handle; from Altman



ANTON BRUEHL





CHIC TO THE LAST DROP

Above, Miss Mary Kernochan is wearing a rainy-day golf jacket made by the U. S. Rubber people, with inserts of Lastex wool at the neck and back, so that you can continue your game as if not a drop had fallen; Wanamaker. The felt hat, "Midgie," is from Dobbs. And the whole makes a chic sports costume even if the sun comes out in the middle of your game

The rain-coat in the photograph at the right makes you look like a young and very smart traffic-cop. Both the well-cut cape-coat and the trim little hat are made of white rubber, and together they deal a death-blow to the old theory that one must be sloppy in the rain. Miss Mary Kernochan wears this costume, too, and you will find it down the Avenue at Best's

The rainy-day accessories in the lower picture on the opposite page include rubbers (called "Croquet") that look like pumps, by Firestone out of Altman; a Follmer-Clogg umbrella with a wooden handle, from Saks-Fifth Avenue; an umbrella from Altman with toe rubbers tucked into the handle; and a tall leather-handled Brigg umbrella, from Saks-Fifth Avenue



ANTON BRUEHL

Finds of the Fortnight



Dull velvet jacket;
Sada Sacks



Grapström

Descot's green felt
hat; Berdorf Goodman

Gloves and
caps in print
Hattie
Carnegie

Tailored suit
by Milgrim
Plaid skirt,
wool blouse,
ranging coat;
Berdorf Goodman





Crêpe coxcomb-
hat; Bergdorf Goodman
Fox cove; Jacek

Tailored print
Evening jacket;
Bergdorf Goodman

De-vastating
Shetland Tweed
suit, brown
with camel y-
pink; Best



A dash of plaid
mousseline - cornered
by Altman

Graßhörn



AQUAMARINE IN A MOUNTAIN SETTING



PALMY DAYS IN CALIFORNIA

PALM SPRINGS

A CERTAIN very wise gentleman by the name of Khayyam extolled the wilderness, saying it was "paradise enow"; but he insisted that a loaf of bread, a jug of wine, and "thou" were necessary to make it so.

Obviously, he did not know Palm Springs. He could not know that a little spot of California desert, rough with sage-brush and white with sun, would be a new heaven for the winter-weary; without the loaf, even without "thou."

It may be hard enough now to believe that a desert can combine all the delights of hot leather and clattering hoofs, of swimming and sun-bathing and steak-frying with the most orchidaceous night-life imaginable. But those are the facts. And that is Palm Springs.

The days are filled with horses and cowboys who are not only picturesque, but talented. (Yes, both cowboys and horses.) They arrange, with perfect efficiency, rides into the sunset or through the moonlight. They improvise picnics of real gaiety, riding ahead in twos or threes so that, by the time the rest of the party reach the designated canyon, a bonfire is already crackling and coffee pungently brewing. Even the cocktail

shaker is being given the correct gyrations through space. Thick, especially cut lamb-chops are being broiled, there are roast potatoes, and fresh avocados for salad, served with persimmons. Afterwards, when the fire is burning down, guitars appear as though by magic, and the cow-punchers croon traditional songs of the desert.

That, readers, is the good clean fun. That is the pursuit of health and tan, in linen shorts, in bathing-suits, breeches, blue jeans, or any simple sports dress. That is the simple life that every one used to lead before the popularity of the resort changed everything; but which you still can lead, if you want to. Many do, undaunted by the way of all flesh.

It is wise to spend your days in healthy innocence, if only to relish the contrast of the night. Not that the night must be either unhealthy or sinful; but that the kick of changing from shorts to your best Patou in the middle of the desert is considerable.

The goal is a new and already famous night-club, "The Dunes," twenty miles away from the village of Palm Springs. Its incongruity is part of its fascination. Weird and incredible reality, this night-club-in-a-desert!

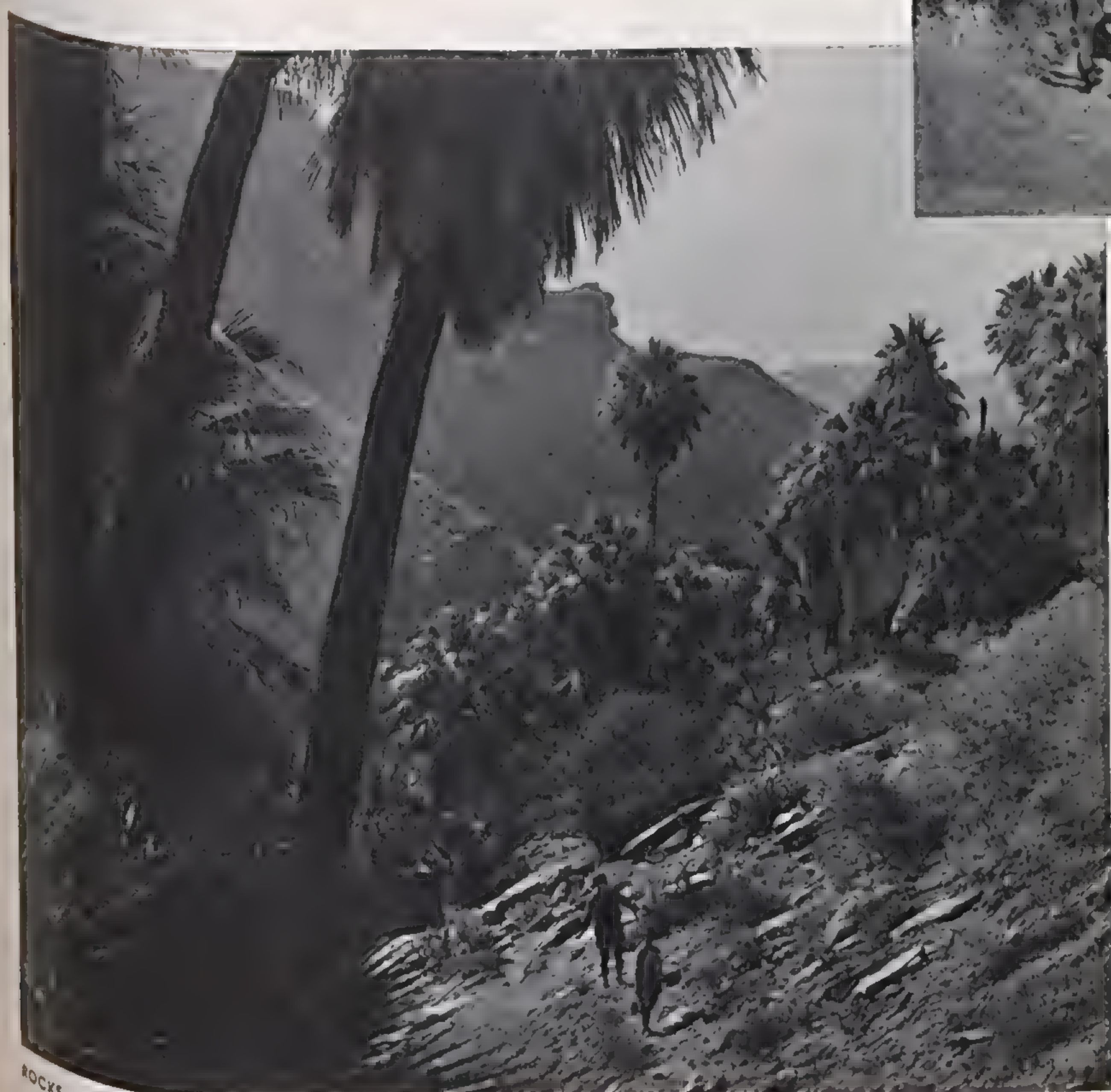
Around eight or nine o'clock at night, then, you whisk into an ultra-sophisticated dinner-dress, pin on a fresh orchid or gardenia (even that), and whirl out across a quiet desert filled with night-shadows and (Continued on page 82)



"THE DUNES," NIGHT-CLUB IN THE SANDS



PICNIC UNDER THE SUN, COWBOY STYLE



ROCKS, RILLS, AND GREENERY



HORSE-FLESH AND HEALTH

VOGUE'S SPOT-LIGHT



RUTH PAGE, AMERICAN DANCER

THE GOLDEN SHAN-KAR →

Stage, by David Carb

A THEATRICAL enthusiast in one of his less responsible moments might conceivably dub this the Longfellow Fort-night of the Longfellow Year. For the Bearded Sage of Cambridge described with uncanny accuracy—unconsciously and a half-century in advance—this particular part of this particular season. He wrote apropos of something utterly different:

"Between the dark and the daylight . . . Comes a pause in the day's occupations, That is known as the Children's Hour."

No one who has attended the three plays that had their Manhattan premières during the past two weeks will deny that our dramatic world is between dark and daylight, and that those in charge, like children who do not want to go to bed—or are afraid of the dark—are pretending to themselves and to all within hearing distance that the day is not fading. When dimness and the lengthening shadows force some of them to concede that night is approaching, they wail loudly—again like children—that it will last forever, that there will come no new day to follow the dying one from which they garnered so much both in fame and fortune. They trudge forward looking backwards. Sooner or later, all people who walk that way stumble.

Had Longfellow been a dramatic critic reviewing the three openings of the past two weeks, he doubtless would not have written in verse nor used the same phraseology, but he could easily have applied the lines (Continued on page 95)



← HAMMOND DESIGNS FOR "MIRACLES" →



JEANNE AUBERT IN "MELODY"



JUDITH WOOD, HELL-CAT OF "DINNER AT EIGHT"

LEE MILLER

ON THE CURRENT SHOWS

In the galleries

THE ancient Cooper Union Building must have trembled with shock at the crush of beau monde in its paleolithic elevators and the row of crested Rolls-Royces before its bleak façade. The reason for all this was the opening of a quaint exhibition of shadow-boxes "by artists and amateurs." Lining the sides of a darkened room were miniature scenes, or arrangements, in which objects ranging from old hats to screw-drivers were used as symbols (or mere forms and colours) and lighted to taste. To taste, that is, of their creators.

For instance, James Reynolds, artist and stage-designer, made his little box (shown below) a Venetian idyll out of an old gold carved gondola prow, a silken rope, an old book, a conch-shell, and pieces of luscious sea-green brocade. While Beatrice Lillie (no, Lady Peel here) composed a poignant little tale called "Design for Leavings" out of a moth-eaten fur boa, two hangers, a moccasin, a dirty old bag, and odd bits of ribbon, all placed with great thought and precision. Some of the most charming scenes were Mrs. de Gersdorff's wistful "*Où est-elle?*," Mr. Linsley's bi-tonal "Pastoral"—white figurines against fawn velvet—, and Mrs. Benkard's "The Mourner." Robert Locher distinguished himself in the modern vein with a jazzy arrangement of metals, woods, a plaster hand, and miscellaneous hardware. By their shadow-boxes shall they be known!

• If any of you shared Roxy's horror of contemporary (Continued on page 88)



↑ AGNETA ENTERS, HIDING

TALLULAH BANKHEAD



LILIAN HARVEY, IMPORT



Dance and movies

NONE of the raving you heard about Shan-Kar was exaggerated. This very handsome Hindu of the gorgeous raiment and archaic smile showed how exciting formal dance could be. Not only had he (and his girl-partner) complete control of every muscle in the body, but a sense of inevitable form that only an ancient civilization can produce. Time and again, he was the living image of the stone gods one sees on Indian temples—sinuous, serene, and golden with ornament. The musicians were also amazing, particularly one virtuoso on eight drums whose hands flew and pattered from one to the other (palm, finger, wrist) quicker than the eye could see.

The music itself palled after the first strangeness wore off, but with the dance it formed a whole far more perfect, to this mind, than any purely Occidental combination of sound and movement. We hope that modern dancers took copious notes of Shan-Kar, blushing with shame at the rough gesturings and meagre intellectual patterns that they offer us in the name of "Dance."

• The personal charm and whimsical precision of Agnetta Enters, whom you see above hiding behind *La Vie Parisienne*, save her from this stigma of intellectualism. She may not dance, in the true sense of the word, but she is an original and often fascinating performer and in everything she touches—costumes, gestures, fables—shows a keen and subtle taste.

• The "Six Miracle Plays" arranged by Natalie Hammond and staged by Martha Graham were (Continued on page 88)



SHADOW-BOX BY REYNOLDS

ABOVE—PAINTING BY RENOIR (AT HARRIMAN'S) • FIGURE BY MAILLOL



ENGLISH WINTER

By Cecil Beaton

"**E**XTREMELY satisfactory. Has done much better in the circumstances than could ever have been expected."

And that is the report on the English winter. Few complaints have been heard up till time of going to press. Every one cheerful about the economic situation, the mild weather, the busynesses, not to say gaieties. More activities than in any other capital. Theatres crowded, too many concerts from which to choose, so that even the most ardent music-lover is surfeited. Excellent exhibitions: Sir Philip Sassoon throws open his house to show eighteenth-century France at its best. An inspiring array of Orpens at the Academy exhibition. One-man shows all jammed full, by Edward Wolfe, Peter Arno, and Dobson, the sculptor, who says: "Do you know how I face the depression? I get a hell of a big bit of stone and start carving—it's going to be the biggest and best thing I've done yet—believe me, it's a hell of a big bit of stone." Night-clubs crowded, innumerable parties in London and in the country, fancy-dress ones, with house-parties scudding fifty miles dressed in eighteenth-century costumes or as their "opposites."

This winter, everywhere you go, to the first night, to the supper table, to the night-club, and even to the party given to celebrate the latest engagement, you have been followed by the photographers, who let off little flashes from tin-foil filled bulbs and sell the results to the weekly newspaper.

But let me describe the happenings in the country, for, not having been in England for several winters, I have rediscovered the delights of the simple rustic life.

There is a chirping of birds, a quacking of swans in the moat. The curtains are drawn. There is always a certain coyness about the time you wish to be called in the morning. "Pray, don't be too punctual, or do you prefer breakfast on a tray? If so, ring." But, on a cold and frosty morning, I for one can not resist the array of treacly sausages, the spluttering bacon and eggs, the haddock dish, and even the cold game looks tempting. There is a crackling of the fire in the hearth and of the newspapers at the table. The leaves of "*The Daily Sketch*," with Wilhelmina Stitch, the social gossip; the pictures of brides, octogenarians, and mishap heroes are too small to crackle, but "*The Times*," with its logical point of view and its official Court Circular, is excellent for this.

But let us return to the dining-room. The clock chimes. Very few smoke a pipe nowadays. The cigarette has become almost universal. Outside, the lawns are heavily dewed, and the thrushes hop about picking. Maybe it is planned that the day should be spent shooting; in which case, there is almost as much organization necessary as for the production of a play. The chorus of beaters



LORD AND LADY CHARLES CAVENDISH AT LISMORE CASTLE



AT THE HUNT BALL



assembled look like mediaeval peasants in their strange assortments of garments. If it is hunting, a small leather flask of cherry brandy and a packet of sandwiches are on the chest or the hall table. There is a great schemozzle with surgical-looking implements for applying the hunting-boots and breeches. The well-tied stock is stabbed with an enormous safety-pin, and the day yields a variety of sounds. The creak of the saddle, the crunch of the horses' hoofs on the gravel, and clop-clop on the roadside, the squelching in the mud, the hallooings in the distant coppice, and the other ghostly noises of the chase.

The meet is a vortex of gaiety. It is a particularly good day with crisp sunshine, and every one seems to be "out." The Captain is there. "Grand day, isn't it?" "Laura Charteris promises well; she is coming out next year." "That's the famous Mrs. Tomlinson; she used to be the wife of a photographer on the Brighton Beach." The hunt moves off; a minute later, pink-coated horsemen are hurtling over hedges, and dapper wine-glass-waisted ladies are dotted with mud. And what a big tea at the end of it all, with potted shrimps (Continued on page 90)



MRS. PETER THURSBY IS ILL



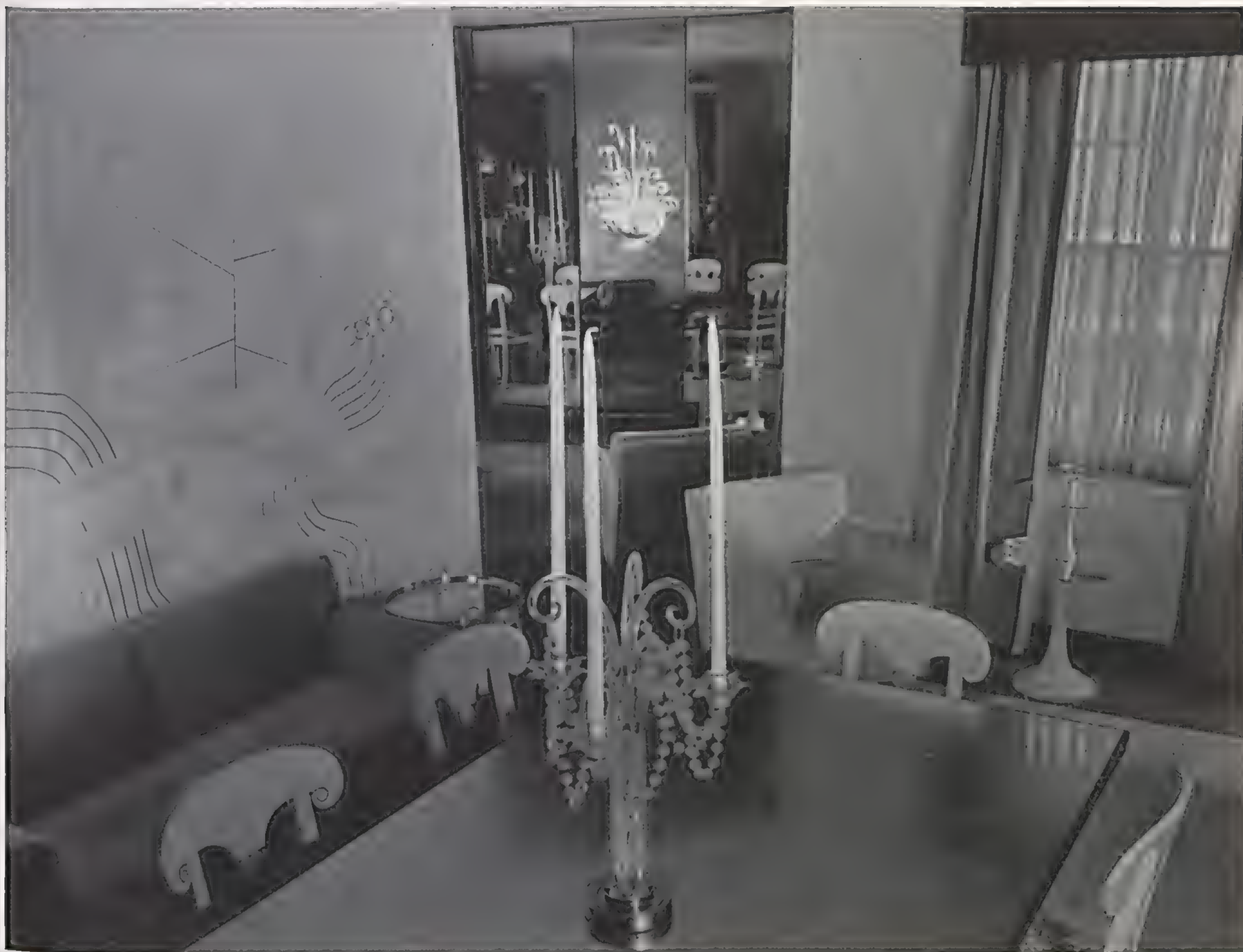
BRITISH SPORTING HOUSE-PARTY





ANTON BRUEHL

Bright shadows of the new Cosmopolitan Club



A ROOM FOR INTIMATE DINING

WHERE LADIES MEET

THE new building on Sixty-Sixth Street, designed for the Cosmopolitan Club by Thomas Harlan Ellett, points with appropriate Regency detail to early nineteenth-century America. The balconies of the south façade, with their elaborated ironwork, overlook a paved garden planted with great firs and wistaria.

The small private dining-room of this woman's club, shown above, is one of two rooms that can be used as one by adjusting a mirrored screen. These rooms were planned by the decorators, Clare Kennard and Constance Ripley, around mural decorations by Charles Howard, fantastic vegetations on pale salmon, in grey, white, and black with touches of rose-pink. These panels have inspired the pattern of the needlework chair seats, each executed and signed by a member of the club. The curtains of pale salmon faille are lined with vermilion, repeating the colour of the sofa, and white lacquered tables with dull mirrored tops supported by heavy urns are reflected in the gun-metal mirrors that panel the corners of the room, adding gaiety to the intimacy so essential to a room of this character.



ANTON BRUEHL

TO LIGHT THE TERRACE



BUFFOTOT, SÈVRES

TURNING OUT TABLES

with variety for the hostess

DINING-ROOMS have suffered somewhat at the hands of decorators, who, when they have been confronted with them, at times have been, apparently, slightly surprised and decided that—well, anyway, it mustn't be either red or blue. The results have generally been either flowered or panelled, chiefly the latter, and the colour almost never anything beyond grey or cream or an all-too-prevalent green. One could, however, devise a perfectly simple and proper dining-room in either red or blue, but since this is not a discourse on decoration, I must leave such equivocation to my betters and say simply that the colour of the walls and curtains is far less important than the height of the table and the comfort of the chairs, matters which seem utterly to have escaped the notice of decorators in general and designers of furniture in particular.

In Paris, the details of table-setting are very much simplified. The dining-room designed by Raval and Bertrand for Monsieur André Durst (which is shown in the

photograph above) includes on a glass-and-metal table a restrained arrangement of flowers between a pair of magnificently simple rock-crystal obelisks, which are mysteriously and effectively lighted. These brilliant notes are repeated in the facets of the heavily cut crystal glasses and in the platinum-banded plates. With this arrangement, table silver designed by Georg Jensen is used.

In the very distinguished dining-room (to be seen in the lower photograph on the opposite page), with silver designed by Puiforcat, classic white plates of Directoire design are used. The mats, from Hélène Yrande, are laid in pleats under the service plates. The tables in both these rooms are noticeably low. No dining-table need be more than 27½ inches in height, and may easily be less, although I defy the average shop to produce one (unless it be perhaps of the Sheraton period) of less than 29 inches. They have been known to rise to the height of 30 inches or more in the days when an eminent (Continued on page 94)

The dining-room shown on the opposite page was designed with exquisitely detailed simplicity for Monsieur Durst, by Raval and Bertrand, in Paris. Platinum-edged plates are used on the glass-and-metal table

This detail of Monsieur Durst's table, also shown on the opposite page, includes Jensen silver and illumination produced by rock-crystal obelisks. The mirrored service table inserted in the wall is interesting

The fine linens by Hélène Yrande on the table shown below have been ingeniously pleated under the plates. Silver by Puiforcat and octagonal cream pottery plates of Directoire design complete this effective setting





Smart Economies Selected by Vogue

BECAUSE—capcs like the one on this ensemble have great chic; the blouse is of Bloomsburg Krevece silk; the cape and skirt may be of Forstmann sheer wool or Onondaga Kada silk crêpe. Women's and misses' sizes; \$39.75

BECAUSE—this printed silk dress is charming with or without the coat; the high neck-line and buttons are new; the seven-eighths coat of sheer wool is a good companion for various frocks. Smart colours; \$29.75

BECAUSE—the blouse and trimming of fine imported piqué are so crisp and fresh; the hip-length cape is young and smart; the cape and skirt may be of sheer wool or silk crêpe. In a variety of colour combinations; \$29.75

BECAUSE—this three-piece suit has chic and dignity; the well-cut blouse is of rough silk crêpe; the jacket and skirt may be of imported heavy sheer silk crêpe or of Onondaga Kada silk crêpe. Women's and misses' sizes; \$39.75

Vogue's Smart Economies



BECAUSE—nothing rivals the practicability of a printed suit; this crêpe from Haas has a small, well-spaced design; the dress may be worn double-breasted or open with lapels; the scarf contrasts. Women's or misses' sizes; \$29.75

BECAUSE—both dress and jacket are made of a new heavy sheer silk crêpe with woven tucks; the collar and cuffs are of fine white piqué; the dress has short sleeves for coolness, the jacket, long sleeves for street wear; \$39.75

WE all know that in this charming, if somewhat ridiculous country of ours, there are as many or more stripes of wildly different climatic conditions as there are stripes in the American flag. From Montana's icy mountains to Florida's coral strand—it's a big jump, but Vogue can take it. All those extremes of climate have been considered in the Smart Economies shown on these two pages.

For instance, if you need a light-weight wool outfit for spring, you can buy the chiffon-weight wool cape-suit at the far left; if you need a much thinner costume, you can go ahead and buy the same model, of silk crêpe and exactly as chic.

The second figure on the opposite page exhibits a printed silk crêpe dress that would give you coolness even in midsummer, and yet, by virtue of the wool coat that accompanies it, it will be your little friend in the chills of early spring, as well as during the first frosts.

Just to give you a few points of general fashion importance: when you see a really smart woman this spring, you will realize at once the very tangible difference in silhouette. For instance, the new high hats that you have been reading about in Vogue completely alter the look of a costume. Again, the gay new gloves that have arrived make the mode into something never seen before—made as they are of linens, piqué, and other fabulous fabrics.

And then about capes, jackets, and coats—every dress must have one of them to accompany it. Needless to say, innumerable changes can be rung on the combinations of dresses and jackets, with the greatest possible help to the great cause of economy. We hate to toot our own horn, but, on these two pages, we are giving you a strong foundation for an ideally economical wardrobe.

How to purchase All of the models shown on these two pages may be purchased in various New York shops and in other shops throughout the United States. If you have any difficulty in finding them, write to Vogue, 420 Lexington Avenue, New York City, and we shall be glad to give you an address in your locality where they are available. Be sure to state exactly which model you are interested in and enclose a stamped, addressed envelope. If you live in a small town, please give the name of the nearest shopping centre



SHOP-HOUND

Tips on the shop market

SHOP-HOUND is the bearer of more glad tidings. Here, she is bounding out of the elevator of the new Joseph's. It's the former firm of Joseph, combined with Hollander associates in new quarters (with probably the best-looking entrance in New York) in the Hollander building on East Fifty-Seventh Street. Business is done on a cash, but not carry basis, since checks and C. O. D.'s are also good. There is an active and passive sports department—and an incomparable custom-made department with deliciously low prices. I'll have lots more to tell you about this later on.

Vogue's Shop-Hound practically spends her life snooping about the New York shops. If you need advice, write to Shop-Hound, 420 Lexington Avenue (please enclose stamp)

- Mrs. Franklin's knitted suits need no introduction. Tales have been told of ladies of all nationalities meeting in strange parts of this strange world and striking up immediate friendships all because they had a common bond—namely, a Mrs. Franklin knitted suit. Often, in the hysteria of our enthusiasm for these incomparable outfits, we forget to talk about the other merchandise in the shop. If you look behind the lady in the silk-and-wool cardigan and skirt, who is examining the yarn colour chart and deciding on her summer suits, in the photograph at the right, you will see—bags and scarfs and handkerchiefs and hats. Particularly fetching are two-colour belts of heavy crochet wool and some crochet dough-boy hats. And white silk handkerchiefs, little and large with Scotch plaid borders, and imported Rodier light wool scarfs, *très* long and to be worn with a dash of drapery. Just one criticism—Mrs. Franklin's suits are of the longest imaginable longevity—can be handed down for generations.



- The first picture at the left looks like something on a birthday-cake, but it isn't. It's Beatrice Hudson in Best's sub-deb department. Shop-hound snapped her just as she had bought a pink Chantilly starched lace dress. Best realizes that sixteen and seventeen are the most grown-up years in the life of a woman, and with the utmost tact plans clothes accordingly—the result is pleased daughters and mamas.

- The young shopper in the lower photograph and her very best friend have just stepped out of Miss Brogan's shop on Madison Avenue, where they have bought the double-breasted blue Harris tweed coat, and, having no faith in delivery boys, they are wearing it home. Its length is official, just above the knee. The buttons are self-covered, the trench belt is convincingly military, and the tucking down the back and sleeves is extremely smart. The natural Panama hat has a feather touch, and all concerned are looking very happy indeed.



• Up at the top of the page are two gala T-strap dancing slippers and bags to go with them, from Delman. One shoe is made of navy-blue crêpe, with a red heel, and the envelope bag that goes along is red and smallish, with silver tabs. The other shoe and its bag partner are made of white crêpe and have chaste silver trimming.

• And now,—just to prove to what extremes one may go, these delightful fashion days—we are showing a “going-for-an-athletic-walk-in-a-tailored-suit” shoe, also from Delman—as sturdy as the ones above are fragile. You can see it in the photograph at the right, and could anything be more attractively sane? It’s made of brown calf, with one strap and a leather heel. Shown along with it are a black pump of lighter-weight calf and a blue kid Oxford with a touch of lizard—both smart as smart for spring.

• The photograph farthest at the right shows three Elizabeth Arden gadgets, and when you refer to them by that name, smile. They were brought from Paris to be sold exclusively by Madame Arden. Compact, cigarette case, and lipstick, all of silver and mosaic mirrors. They belong to the jewellery class, of course, and to see them is to covet them. Expensive? Yes, but very, very elegant.

• Miss Penn, who has a bag shop on Madison Avenue, does all her own designing. The two bags at the right are her very latest brain-waves. The black morocco envelope has a watch, if you please, in the flap, and in the interior is one of the famous Penn integrated cigarette cases. The brocade in the barrel bag has a romantic history all about a lady in Persia in the seventeenth century who departed this world ere she was able to complete her work.



• What’s all this at the left? It’s Jay-Thorpe’s Hat Bar in operation. Put your foot on the brass rail and order a new chapeau from the hat bartenderess. The younger set are delighted with the informality of the new hat department, which is on the mezzanine and is carrying younger and less costly hats than those on the main floor. One of the customers snapped at the opening is wearing a plaid Talbot hat to match her plaid “Scotch-and-Soda” silk dress. Among the hats on the bar is one of yellow mated-lassé crêpe and a soft white straw with red and fuchsia feather bands. The other lady is trying on a navy-blue angora hat that matches her angora dress perfectly.

• The gloves shown at the right are from Jay-Thorpe, too. One is of navy-blue suède and the other of brown suède, and they both have much stitching and a great depth of cuff. Smart and durable. Don’t ask if they wash. They don’t, but they clean admirably. (Continued on page 84)



DESIGNS FOR
PRACTICAL
DRESSMAKING

BACK VIEWS ON PAGE 81

S-3626

6301

6302

6295

6289

Shoulders go on carrying the bulk of interest

ENSEMBLE No. S-3626—In two views above, you see how this attractive dress looks with and without the bolero. The skirt has a graduated front panel and may be in either of two lengths. Onondaga sheer crêpe is used. Designed for sizes 32 to 40

FROCK No. 6301—Kite-shaped panels are something new on the skirt of this dress. It can be sleeveless, with collar sections, or collarless and with little puff sleeves. Svelta chiffon, from Galey and Lord, makes it. Designed for sizes 12 to 20; 30 to 38

FROCK No. 6302—Picturesque tucked bretelles give an innocent look to this new dress—or you can substitute short puff sleeves. It may be in either of two lengths, and Mallinson's indestructible voile is used. Designed for sizes 12 to 20 or 30 to 38

EVENING FROCK No. 6295—Shades of the Victorian days—here is a flounce again, on a sweet dress of mousseline de soie with a circular ruffle set on in yoke-line in front and following the décolletage in back. Designed for sizes 14 to 20 or 32 to 38

FROCK No. 6289—This has a dash of sophistication mixed with a little youthful allure—a dress of marquisette with drop shoulders and deep armholes finished with turn-back cuffs or frills. A scarf finishes the neck. Designed for sizes 14 to 20; 32 to 38

The Skin that thrills the touch . . . is never Dry



Woodbury's Cold Cream with new Element 576 combats skin dryness in an active way

● The skin that thrills the touch—young, soft as the petals of a lotus bud—firm and luscious as the heart of a strawberry—ought to be possible to every woman throughout most of her life. Yet thousands of even our young and loveliest women face just the opposite—the *tragedy of skin dryness* with its devastating consequences—early lines, sagging, fading, premature old age.

Strain and hurry, late hours, excitement—many factors in our modern life tend to cause the little oil glands beneath the surface of the skin to grow sluggish, weak. As they go dry, so does the skin—dry, shriveled, old.

But the makers of Woodbury's Creams have now developed an *active agent to combat skin dryness and premature skin age*. They have added to their excellent Cold Cream, Element 576 never before used as an ingredient in a face cream. Its principle is the same as that of the vitamins that come in foods, bringing energy, life, vitality to your body. But now the principle acts *directly* on your skin, stimulating, energizing, vitalizing it, arousing it to new and robust effort.

Now Woodbury's Cold Cream with redoubled force cleanses the pores of dirt and dust, clears

and purifies the skin. But more than this—it makes and keeps the skin *supple, young, active* and vigorous in its own defense against the dry-



ness, wrinkles and premature age that constantly threaten it.

Begin today to use Woodbury's Cold Cream (morning, night, after exposure) to cleanse and keep your skin supple, line-free, young. 50¢ in large jars, 25¢ in convenient tubes.

Radiant with youth and fresh vigor—the skin that thrills the touch is never *dry*. Keep the oil glands active to fight this impending tragedy.

OTHER WOODBURY BEAUTY AIDS

WOODBURY'S FACIAL CREAM . . . for use as powder base and before going out, as protection against winds and dust. 50¢ in jars—25¢ in tubes.

WOODBURY'S CLEANSING CREAM . . . a very light, quick-melting cream for cleansing *only*. Excellent to flush out pore-deep dirt. 50¢ in jars—25¢ in tubes.

WOODBURY'S TISSUE CREAM . . . a high fat cream for upbuilding thin, under-nourished tissues of face and throat, to overcome extreme dryness, wrinkles, lines. 50¢ a jar.

WOODBURY'S FACIAL FRESHENER . . . a refreshing liquid to remove excess cream, refine texture, tone up skin. 75¢ a bottle.

WOODBURY'S FACIAL POWDER . . . exquisite in perfume, fine in texture—several carefully blended shades. Spreads evenly, stays on, does not clog pores. 50¢ and \$1 the box.

FREE SAMPLE Use this coupon now for a trial tube of Woodbury's Cold Cream free—enough for several treatments. Or send 10 cents (to partly cover cost of mailing) and receive charming week-end kit containing generous samples of Woodbury's Creams, new Face Powder and Facial Soap.

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MORTON DOWNEY—DONALD NOVIS—and LEON BELASCO and his Orchestra—on Woodbury's new radio program over station WJZ and N. B. C. network every Wednesday evening at 9:30 E. S. T.

**Designs for
practical
dressmaking**



FROCK No. 6284—A crisp guimpe, a frill, wide shoulders, and taffeta fabric—no wonder this dress has all the earmarks of spring. Designed for sizes 32 to 40

FROCK 6286—The plastron front with a whisker frill continues into a girdle on this dress of Follmer Clogg taffeta. Designed for sizes 14 to 20; 32 to 38

FROCK S-3624—Lingerie stimulates everything this spring—a gathered frill adorns this dress of Cheney's crinkled crêpe. Designed for sizes 14 to 20; 32 to 38

FROCK No. 6300—It looks like a two-piece dress, but it isn't—the lap manages the effect. The material of this is McCutcheon linen. Designed for sizes 32 to 40

FROCK No. 6298—More lingerie touches—here jutting out from the front of a dress of pebbled matelassé "Aphrodite" from Duplan. Designed for sizes 32 to 44

COAT 6299—Loose and boxy—that's the way sports coats should look. Like this, with raglan sleeves, of American Woolen kasha. Designed for sizes 32 to 42

Patterns may be purchased from any shop selling Vogue patterns, or by mail, postage prepaid, from Vogue Pattern Service, Greenwich, Connecticut; 1196 The Merchandise Mart, Chicago, Illinois; or 523 Mission Street, San Francisco, California; in Canada, 360 Adelaide Street, West, Toronto, Ontario. Prices of patterns are given on page 95

[No. 1646, JANUARY 11, 1933]

THE TATLER



She is at the age of "romance" and believes that Elizabeth Arden will show her how to cultivate the charms that Nature has given her.



It may be said that the spirit of the age is reflected in the complexions, poise, and grace of the women who regard Elizabeth Arden, 25, Old Bond Street, W., as their ever helpful guide, philosopher and friend.



The "engagement" is perhaps the greatest moment of a woman's life; then it is that she radiates happiness and joie de vivre. In the future she will act more freely and definitely than she has ever done before.



Intelligence is reflected by the condition of the face, and although household cares are the portion of many they will not develop into worries when women are endowed with health, beauty, and charm.



Her boys are coming home from school and she must look her best, therefore she seeks the aid of Elizabeth Arden's preparations; every morning she exercises with music, so beneficial to the figure.



It is the day of the Eton and Harrow match at Lord's, and these boys are particularly proud of their lovely mother as she has beauty and personality, and really does understand "cricket".



Nature has done her part and Elizabeth Arden has done hers, therefore she has a lovely skin, a perfect figure, and graceful poise.

Here is what the London Tatler says about Elizabeth Arden

This charming tribute, which appeared in the editorial columns of the London Tatler, is one of the evidences of Elizabeth Arden's recognition abroad as the international authority on loveliness. "A lovely skin, a perfect figure, and graceful poise" is the way The Tatler sums up the attributes available to every woman who puts herself in Elizabeth Arden's hands. To The Tatler, Elizabeth Arden says "Thank You." To you, Elizabeth Arden says, "Come to my Salon. Have a face

treatment...either a half-hour Debutante Economy Treatment, a Muscle-Strapping Skin-Toning or an Après L'Eté Treatment...and my attendant will give you sound advice in regard to the daily care of your skin. Reduce the Elizabeth Arden way if a lovely, slender figure is your objective. Take your place in my 'Cavalcade of Beauty', and you will be lovelier, happier for it". For an appointment please telephone Plaza 3-5847.

ELIZABETH ARDEN
691 FIFTH AVENUE, NEW YORK

LONDON · PARIS · BERLIN · ROME

Here is the
NEW DEODORANT
that is causing such a stir



Prevent Under-Arm Odor
this Dainty New Way

Among the large numbers of fastidious women who have hailed Perstik as the deodorant they have long been waiting for, are 55% of the wives of all skin specialists throughout the United States, and more than 6,000 wives of New York City physicians.

These women are in a position to obtain authoritative information as to the *purity and effectiveness* of the deodorant they use. Furthermore, by the virtue of their position in the community, they are frequently leaders of their social set . . . they know the importance of a deodorant. They recognize in Perstik the *perfect way to under-arm freshness*.

Perstik is easy to use, easy to take with you wherever you go, *never irritating, never injurious to fabrics*.

Just a few touches of Perstik over the armpits gives effective and *lasting* protection against offensive odor. By means of harmless astringents, Perstik also healthfully *reduces* excessive perspiration.

Don't put down this magazine until you tear this out or make a note to get a Perstik. One 50c Perstik lasts months and months. Many women like Perstik so much, they buy two—one for the boudoir; another for the purse.

If you do not find the genuine Perstik at the store where you buy your cosmetics, send to Perstik, 469 Fifth Avenue, New York City.

Awarded the
Good Housekeeping
Seal of Approval



Perstik

the "lipstick"
deodorant

Trade Mark Reg.—Patents Pending



MARTINUS ANDERSEN

Here are the simply designed boxes that hold Ambrosia Powder, the latest addition to the famous Ambrosia group. Four skin tones are represented

ON HER DRESSING-TABLE

WHAT Carlsbad and Vichy were to the ladies of the Gay 'Nineties, the exercise salons and athletic clubs are to us moderns. Instead of going into the seclusion of a European spa, as our mothers did, we can fit the rejuvenating treatments given at these establishments into our daily schedules and regain the flush of health and slimness of figure almost under our friends' eyes. Now, if ever, is the time for a series of revitalizing massages and exercise that will send you out to greet the spring completely refreshed and looking very different from the worn-out victim of too many parties and benefit balls.

Perhaps you have a penchant for things nautical, and, if you have, Mary Beaton's Swimming School in the Barbizon Club Hotel is the place for you to take toning-up treatments. There, in the loveliest of blue-green pools, you are taught swimming movements such as waltzing, shadow and skiff swimming that will make you supple and lithe, as well as graceful. And swimming, we all know, is one of the best

ways to break down fatty tissues and make bodies slim and firm. Miss Beaton stresses mat work, too, which is all personally supervised so that you exercise just the right amount for your particular physical condition. Electric cabinets, skilled Swedish masseuses, rowing-machines, and a squash-court are also employed to give you back that girlish figure.

The Ladies' Athletic Club in the Park Central Hotel has every conceivable sort of apparatus to make you over into a new woman. There's an electric ring roller which has only one purpose, but a noble one, and that's to reduce fleshy hips. You stand there, and the apparatus does the work. Another mechanical apparatus, known as the Swedish vibratone, takes care of excess fat on arms and backs. Then, there is that very excellent thing—the Scotch Douche—for the fatty spots of the body, as well as strapping masseuses to knead new life into your muscles, and perspiring cabinets. After the routine work, you can plunge into the adjoining pool and reflect. (Continued on page 81)



Myon's "Three Passions" perfume makes its debut in smart opaque glass bottles and a crystal flacon, as shown here; at most of the department shops

LÉON DE VOS

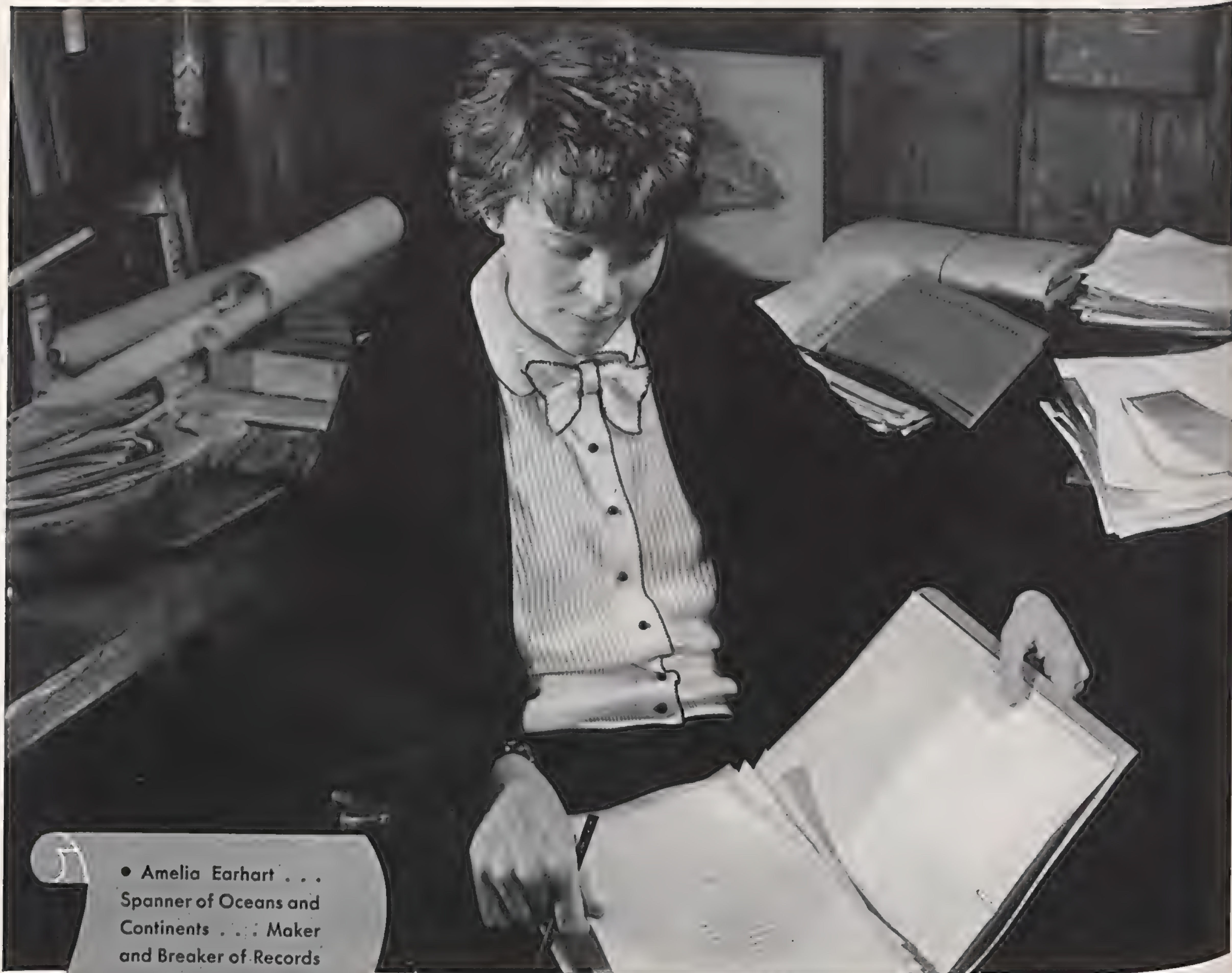


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anistic and Feministic
Civilizations . . . Social
Worker, Writer, Photog-
rapher . . . At home, Mrs.
George Palmer Putnam.

PART OF THE FUN OF IT

by **AMELIA EARHART**

whose latest book is "The Fun of It"



"Having lived a peripatetic life". . . The "AE" everybody knows, starting on her first transcontinental solo flight.

I probably inherited from my father a talent for being an eyewitness. Things always happened when he was on the spot—not just after he left, or just before he arrived, as is Fate's annoying arrangement for so many people. If a building was going to burn, it burned when he was in it, or close by. If a woman was going to faint, she fainted in *his* arms.

Rather early in life I, too, noticed a predisposition for things to happen when I was around, though not in the grand manner of my sire. For the benefit of my friends who were too early or too late to be eyewitnesses, I faithfully lugged a camera everywhere I went for a good many years.

• Flying the Atlantic may have been brought a step nearer because of this

habit—particularly after I began to realize the commercial advantage of picture making. In 1920 when I first took to flying, time in the air came high. One of the first extra rides earned by a camera, I remember, resulted from casually driving by a California oil field. Just as I passed, one of the wells "came in," blew men and fittings hither and yon and gushed blackly over the surrounding territory.

I stopped, of course, and was grinding away when interrupted by a neighboring real estate agent. Would I sell a copy of my movie film to show prospects what might happen on any of the lots they might purchase? I would—and had the fun of sailing over the very spot later, on the money paid for being on hand a few days before.

• Later, a little money for flying came from a regular but obscure job in a photographic studio. I helped develop and print pictures and now and then tried my hand at taking them.

I have always liked people's faces and those eventful few months made me see values in faces never recognized before. In fact, I think I must have become somewhat "arty" during this period for I saw character in everything. Even a garbage can had "it" if the shadows were right.

Having only two hands and two feet, I took no pictures on the Atlantic solo flight. Though most of the flying was at night, I saw enough in the daylight hours to wish for a camera. I do not mean scenery in the usual sense, but cloud formations. Beautiful and strange were these and unlike any I had seen on land. If I could have brought a pictorial record back with me, I might have added a little to the meteorological data slowly accumulating for the benefit of future passenger operations over the ocean.

One of the most exciting pictures I have ever made really does not look exciting at all. It is just an airplane picture of a boat. Lying flat on my tummy, I snapped it as the monoplane *Friendship* circled the *S.S. America* five years ago on the flight between Harbour Grace and Wales.

• For more than eighteen hours we three in the crew had been flying over the ocean. Since eight o'clock the previous evening, our radio had been silent.

According to our estimates, we *should* have been in sight of Ireland, but where Ireland ought to have been was fog, and occasional glimpses of water. Suddenly through an opening in the fog we saw a big transatlantic passenger vessel. However, instead of traveling parallel with our course, she was cutting across. If we were where we thought we were, west of Ireland, no transatlantic steamer should be behaving so. Were we lost? Should we play safe and land beside the ship, or continue?

With only a couple of hours' gasoline left, the answer to such questions might have spelled life or death to us. It was after we had decided to stake all on our somehow being right, that I took my exciting picture.

The explanation for the America's action was easy—afterward. We had passed Ireland and were over the Irish Sea, not the Atlantic. When we saw land, not long afterward, it was Wales. Though we didn't know that until we were told.

• Having lived a peripatetic life—never longer than four years in one place, with frequent lengthy excursions away from that, I suppose pictures mean more to me than to some people. They are stabilizers on a shifting world and tend to keep records straight and memories fresh.

The pleasure I might have felt as a

child in having my picture taken has been somewhat dulled latterly through facing too many lenses. However, standing behind my own Ciné-Kodak directed at others is still a very real part of "the fun of it"!

A.E.

• • •

Note: With Ciné-Kodak, simplest of home movie cameras, you can take splendid movies of your own as easily as you now take snapshots. Any Ciné-Kodak dealer will gladly show sample reels of the kind that you yourself can make. The famous Model "K," Eastman's finest movie camera, "does everything." Takes telephoto movies. Wide-angle. Kodacolor (movies in full natural color). Indoor movies by daylight. Loads with full 100 feet of 16 mm. film. Eastman Kodak Company, Rochester, New York.

Below: "With frequent lengthy excursions away" . . . and if the flyer is a woman, she may see in Manhattan's dwindling towers a stunning fabric design.



Above: "I faithfully lugged a camera everywhere I went . . . I saw character in everything."



*Left: "Lying flat on my tummy, I snapped it as the monoplane *Friendship* circled the *S.S. America* five years ago."*

Right: "Standing behind my own Ciné-Kodak directed at others, is still a very real part of 'the fun of it.'"

CINÉ-KODAK "K"

EASTMAN'S FINEST MOVIE CAMERA

SPRING

starts
with a

TIE



Turn to Florsheims for your smart walking oxford and learn the joyous sensation of comfort which the exclusive Feeture Arch provides . . . sturdy support and freedom of movement concealed beneath superb styling and authentic smartness. The Larkspur, Style L-18.

Florsheim

Shoes for Women

\$8⁵⁰ TO \$10

THE FLORSHEIM SHOE COMPANY *Manufacturers* CHICAGO

LILLIPUT LEVEE IN CENTRAL PARK

(CONTINUED FROM PAGE 49)

dark blue chinchilla coats with elbow-length capes and neat dark blue felt hats. But the great mass of nurses seem to be arrayed in their mistresses' cast-off sports clothes, for here and there you spot a Chanel wool coat three years out of fashion. Underneath, the nurses wear their starched white uniforms, and an occasional very dapper nurse has on her white shoes. All nurses should be fat.

One very chic little girl wears a dark tan coat belted in tight at the back and a tan riding-hat, in distinct contrast to the millionaire little girl who is all in spotless white—white fur coat, white felt hat, white stockings and shoes—and doesn't look half so smart, but rather like an 1890 conception of a rich child. Doctors are dead set against children wearing fur coats, because of the excessive warmth and lack of ventilation, so you practically never see a child that is being reared in the new scientific tradition dressed in one.

LILLIPUTIAN CONVENTIONS

The nurses sit in rows with plaid steamer rugs over their knees, as like as a hundred peas. Occasionally, one calls a word of warning to a reckless infant who is throwing himself about on his roller-skates. This brave generation displays the most remarkable heroism when it falls down. Unless it happens to tumble directly in front of nurse. Then, it puts on a great show of tears and receives its quota of sympathy. This is one of the Lilliputian conventions.

One of the main divisions in Lilliputian society is a national division effected by the militant nationalism of the nurses. The French stay with the French; the German Embassy sits with itself; Britannia rules over another group of benches. The Germans are deeply affectionate, even lachrymose, over their charges; while, over at the French colony, things are done with a certain hard-boiled *wham*, the main consideration being that children shall be kept as clean as possible, which is rather cramping to the style of young men and women who want to run and jump. The English ideal is lots of speed: "Run along, Georgie, don't dawdle." The children who have the best time are probably those who have Irish nurses; the Irish, with their sidelong glances, are apt to occupy themselves sentimentally with the nearest Park policeman.

There is an enormous system of snobbery among the nurses. Each one has a good idea of which children aren't good enough for her children to associate with. "Associate with" is the phrase. For this reason, the children often make intimate friendships with young picked out for them by their attendants, and this even affects their parents; for, when birthday-party time comes, it is often necessary to invite a lot of children whose parents the mothers never knew before. Because of the fairly sound judgment of the nurses, however, these intimate friends from the Park are generally very nice children, and parents often find new friends through the medium of their offspring. And a little child shall lead them.

Sit down on a bench and edge up to one of the nurses—the commodious, old-school kind—and ask her what she thinks of it all.

"Times have changed," she will say. "Ten years ago, you wouldn't see the children crawling about in the dirt on all fours. We had to keep them clean and tidy, then."

"But now the mothers say, 'let the babies do what they want.' Expressing themselves, you know. The new idea. Let a four-year-old mite risk his life on a velocipede, they don't care—" Her eyes instinctively follow the small flying form of her charge on a tricycle.

"But you get used to it," she sighs. Ask her, though, what her own customs are, and a note of conservatism creeps into her voice.

"No, we don't change. We go back to the same old benches year after year. Even if we take new positions, and live in another part of town, quite a ways off, we go back. You get used to your own bit of ground, you know."

Another uniformity is the dozens and dozens of pairs of brown leather leggings. Some of them zip up the side, others button, but, in the main, legs are to be distinguished mainly by their relative fatness and length, for they are clad alike. There are also dozens and dozens of little boys in tight little dark blue caps with visors, which cling to their round skulls. Another established fashion is the classic chinchilla reefer lined with red and adorned with brass buttons, worn by both little girls and little boys.

At the very end of the Mall is the automobile road that winds through the Park. Parked by the entrance of the Mall, you will see rows and rows of shiny town-cars, resplendent Rolls-Royces and rakish foreign cars. They look for all the world like the carriage line outside a large and very smart party. But they are waiting for a midget society to finish playing and be driven home.

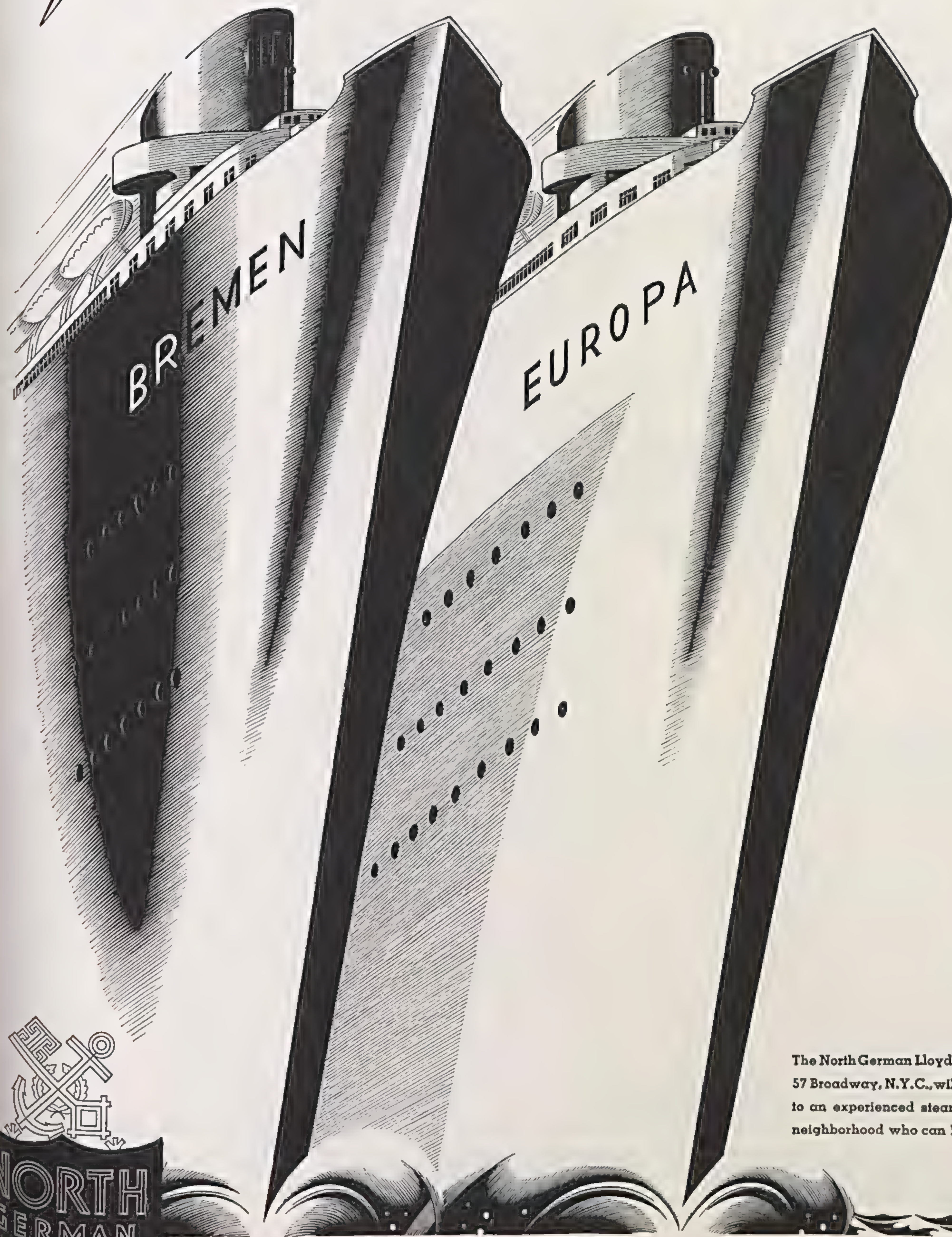
ROUND ABOUT THE POND

You are now directly behind the Casino, and, by crossing the road and descending for a few yards, you come to the round pond, which is a rival social centre to the Mall. Here, you sink upon one of the benches to observe the customs of the country.

Under the blue chinchilla reefers, many little girls wear short cotton dresses. You almost never see a child all bundled up, except for the littlest babies. But even a baby of six months may be trundled along clad practically in a minimum, with nothing over him, in order that the rays of the sun may penetrate his little epidermis.

Scotch plaid coats, of a startling brevity, with little round hats or peaked Highland caps, you see occasionally, and they are especially smart. The children lean far over the rim of the pond to sail their boats, so that any passer-by can see their sturdy thighs. One little girl wears a coat and hat of a Chanel check tweed, and you imagine that her mother has a costume of the identical tweed. Three children ranging from two to six are wearing mustard-yellow homespun coats, with brown velvet collars, and brown felt (Continued on page 80)

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to an experienced steamship agent in your
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No matter what your continental destination, you may reach it most rapidly by making the transatlantic trip on the BREMEN or EUROPA, collaborating in Lloyd Express with the de luxe COLUMBUS and with the Lloyd Cabin Liners BERLIN, STUTTGART, STEUBEN, DRESDEN . . . with a passage for every purse in First Class, Cabin Class, Second Class, Tourist Class, Third Class . . . to England, Ireland, France, Germany. North German Lloyd Offices and Agents Everywhere.



France

Memories that will be yours for life... dim and vanished yesterdays woven into the vivid fabric of today

day ▲ Nimes that was Roman a hundred years before Christ... capital of the Gauls... its great limestone arena built over eighteen hundred years ago... now the scene of bull fights, and lyrical and dramatic performances... close by, the Temple of Diane... and through the crumbling streets this "Goddess of the Moon" still haunts the shadows ▲ The Chateau Country with a picture round every turn... a 16th century palace with many a story of fickle ladies ▲ Brittany with its quaint frilly collars and starched caps... Chartres Cathedral with the loveliest windows in all the world ▲ Colmar, birthplace of Bartholdi, who created the Statue of Liberty... the giant hills of the Vosges overlooking the beautiful Jura valley... Chamonix, where the cold blue river leaps out of the glaciers and freezes into millions of fantastic spikes ▲ Juan-les-Pins and the whole Riviera where life is pitched on a high key, brilliant, scintillating, ever-changing, yet always the same in its interest and color... bands of wandering troubadours... the tang of bouillabaisse in Marseilles ▲ Falaise, the birthplace of the mighty William... Le Touquet for golf... Deauville for the Grand Prix and on to Biarritz to watch the colossal rollers of the Bay of Biscay ▲ The famous cures of Vichy, Brides or Contrexeville ▲ The finest and fastest trains with tariffs of less than two cents a mile... hotels and pensions cheaper than ever before... villas, garlanded with roses and honeysuckle, to be had for a hundred dollars a month... *citizens of the world are not made at home... they are born while traveling* ▲ Your local travel agency will gladly plan an itinerary.

RAILWAYS
of
FRANCE

1 East 57th Street N.Y.

FRENCH LEAVES, BY "HIM"

(CONTINUED FROM PAGE 37)

is sufficient excuse for a pair of white organdie gloves—and scarf.

As for the hats—they have so much personality that they require just the right dress. If you are looking for the right dress for a hat, and you fall in love with a dress that is not the right one—you will then be looking for two dresses for two hats, because they are so irresistible. All very complicated, but great fun!

For example, Mainbocher's white piqué "boater" (shown on page 37) must have the perfect dress to go with it—and, naturally, he has made it. Schiaparelli has some delicious bits of nonsense that are exactly the type of hat to carry off the line of her shoulders, which vaguely resemble the roof of a Chinese pagoda (also on page 37). And Maria Guy's navy-blue military kepi has plenty of soul-mates in combinations of red, white, and blue.

At what angle should you wear your hat? Well, the truth is, you can wear it at any angle you like—and it will be the right angle. If I tell you that, in general, skirts are longer for daytime, that they are worn with trains for the evening, that the waist-line is normal, that shoulders are broader, and materials very deceptive—many of the woollens looking like cotton, and most of the cottons like wool—that checks, dots, and plaids are smart, and that evening coats are short (though you can still find them long), I have generalized as far as I can. Even to these facts, there are exceptions.

If you want to be the romantic, the

Amazon, the demure, or the mannish type—you may be in the height of fashion. This is a season of individuality. Don't let any one tell you that this, or that, is worn—unless they add that this, and that, also is worn.

Perhaps, if I tell you what I actually saw at some of the collections, it will help give the picture. Of course, I saw thousands of dresses. And no one can look at thousands of dresses and remember them. So I have developed my own technique—of looking at them all, but remembering only those I particularly like.

I remember the pale pink Scotch plaid organdie and the flame tulle with the wonderful black-white-and-flame ribbon sash at Mainbocher's. I particularly remember his sports ensemble with a grey flannel box-jacket, belted white flannel jumper, and dark blue flannel skirt (this is shown on page 36).

I remember a white satin tailored suit at Chanel's, in which I can see some very chic woman at a cocktail party or dinner in the spring. Then, I remember Chanel's velvet evening jackets; and one from Mainbocher, of white ottoman silk with fur-edged revers.

And, above all, I remember the sensational dresses—Mainbocher's; the green brocade with great lantern sleeves at Lanvin's; the lemon-green satin-jersey at Schiaparelli's; Chanel's ruffled tulle dresses; Lelong's fringed dress; Augustabernard's breath-taking dresses with finely pleated skirts—these and a half-dozen others of sheer beauty.

LILLIPUT LEEVEE IN CENTRAL PARK

(CONTINUED FROM PAGE 78)

riding-hats. A pair of amusing twins wear smart pleated coats, which have apparently been dyed to match the Central Park dirt.

When you leave this diverting spot to push on to the third and probably largest infant community, that behind the Metropolitan Museum, you will pass through innumerable smaller groups. You will pass communistic-looking individuals staring with an inimical eye at the children's pretty clothes and saying something about "Billions of dollars represented here." You will notice that, about three o'clock, all the nurses bring out apples or pears and peel them for their charges.

As you approach the Museum, a large massive perambulator bears down upon you, apparently propelling itself. It is not until you are nearly past this alarming phenomenon that you perceive the infinitesimal baby that is pushing it with grim ferocity.

A large society is in full swing on the sunny side of the stone bulk that represents Art, totally unconscious of the relics of ancient and fallen civilizations that are within a stone's throw. This is the great bicycle-and-velocipede arena. It is not so hard and therefore not so good as the Mall for roller-skating. Rows of those severe, imperturbable babies watch the frivolous goings-on of their elders from where they are lined up in the background. Dozens of leashed dogs nip in and out of the wildly pedalling cyclists.

The general colour of the metropolis

of children is dark blue, dotted with Scotch plaid. The babies, however, are arrayed in every pale hue, from the sunshine-yellow that Princess Elizabeth made fashionable, to lettuce-green to the eternal pink.

Soon it is time to go home, for the sun has dropped behind the western sky-line, and, in the flick of a second, nurses are behind perambulators and the infant community is broken up with the effect of the demobilization of an army.

Such is the every-day routine of the Lilliputians. Every day, that is, but one. Wednesday is a sort of gala-day, occasioned by the nurse's day out and the installation of Mummy as guardian—a guardian with a sense of gaiety, a sense of recklessness even. The change is evident.

In the first place, one has an accomplice in crime, who only occasionally remembers her responsibilities and forbids anything. One has a good chance of riding on all the ponies, or spending an entire afternoon in the Zoo, something nurse is far too lazy or too cautious to allow. One is pushed on one's velocipede at an alarming rate of speed—thrilling. One wanders far afield, over to the mysterious Babel-lands of western Central Park. Mummy is a restless person, who is bored easily, and this results in unbelievable adventure. It is even said that certain fortunate members of this temporarily disorganized miniature society have been taken suddenly to a place called the Trans-Lux, and there spent a wonderful, entirely un-routine afternoon.



JUST as certain types of habiliment are made practically obligatory by the occasion, so does the event of unquestioned refinement dictate a motor car of unquestioned prestige. . . . For years, it has been Cadillac's privilege to build for the select occasions of American society a motor car eminently befitting the need. Indeed, it is doubtful if any commercial commodity is more eloquent of its owner's position in life than a Cadillac automobile. . . . Such prestige, of course, can be born of one thing only—a well-nigh universal agreement that Cadillac cars represent the highest attainable perfection in every phase of their excellence. And this agreement, in turn, has likewise grown from a single circumstance—a long period of undeviating adherence to the highest ideals in design and manufacture. . . . You see, undoubtedly, the finest exemplification of this in the three magnificent motor cars which now bear the Cadillac crest: the new V-8, the new V-12, and the incomparable V-16—the last now limited in its production to 400 cars for 1933. Here, surely, are the superb creations of motordom—not only in what they *are* and *do*, but in the general impression of elegance they impart to any surroundings in which they find themselves. . . . Please feel free to accept a demonstration from your Cadillac dealer—for he will be more than glad to acquaint you with these magnificent cars, regardless of the degree of your interest. Cadillac list prices begin at \$2695, f. o. b. Detroit.



CADILLAC



GENERAL MOTORS VALUES



CABRIOLET \$565

Where smart people gather, look for Chevrolets



It will be no news to people who get about a lot, that the new Chevrolet is taking all the honors as the smart personal car of the year. This debonair automobile is so much in evidence . . . down where white combers surge up sunny beaches . . . up where gaily-costumed figures swoop down snowy slopes . . . everywhere that smart people gather. And how could it be otherwise? It's such a delight to handle . . . with its new Starterator, that takes all the acrobatics out of starting . . . with its Syncro-Mesh gear-shift and Simplified Free Wheeling, that take practically all

effort from driving . . . with its cushion-balanced six-cylinder engine, that never so much as hints at unpleasant vibration. It's simply beyond compare for reliability, and for the way it relieves you of the nuisance of constant stops for fuel. And no matter how many times you enter your Chevrolet, you'll get a pleasant shock from the genuine luxury of the interior—spacious, completely appointed, beautifully tailored. So it's not at all surprising that people who invariably do the right thing are buying Chevrolets, and recommending them to their friends, with unalloyed enthusiasm.

Priced as low as \$485, f. o. b. Flint, Michigan. Special equipment extra. Low delivered prices and easy G. M. A. C. terms. Six wire wheels and fender wells \$15 list additional. Chevrolet Motor Company, Detroit, Michigan.

CHEVROLET

A G E N E R A L M O T O R S V A L U E

BEHIND THE NEW FASHIONS



Above, you see the back views of the frocks shown on page 70 and the ruffles and cap sleeves that give them the new shoulder interest. Their skirts are cut ingeniously for slenderness

ON HER DRESSING-TABLE

(CONTINUED FROM PAGE 74)

on the benefits you have enjoyed. Another constructive measure in this program to health and beauty is a good colonic irrigation. We are always concerned with keeping ourselves clean and beautiful on the outside, and not often enough with giving the same consideration to our insides. Furthermore, many people go on believing that you have to be ill before you have such a treatment, whereas an irrigation of this sort is a grand thing for your system, if you are feeling no more than tired or cold-in-the-headish, and, if you should be going any place on a boat, it's a pretty effective insurance against mal de mer. Margaret Deuster makes a specialty of these treatments in her physio-therapy establishment in East Forty-Fifth Street. Afterwards, you can be soothed to drowsiness by a massage beneath the rays of an ultra-violet lamp and left to take a nap, if you like. Incidentally, this is one of those places where you can go regularly to keep up the tan that you acquired down South.

Suppose, however, that you aren't in the vicinity of any of such establishments, but still would like to take off a few pounds or give yourself a bit of general rejuvenation—do you sit down and despair over the situation? You do *not*. You buy yourself a Hemp Bodi-Massager, and rejoice! For, here is a home massage apparatus that you can manœuvre yourself (no electricity needed) and that gives you a remarkable approximation of a professional massage. This appliance was designed by a licensed masseur to emulate the manipulations of human hands, and that is just what it does! You feel the deep kneading motion, as though strong Swedish fingers were at work. It works at three speeds, so to speak, which are controlled simply by the angle at which you hold the

handle of the massager, and doesn't require any heavy pressure on your part. There is a mild rolling action, a moderate massage best for general purposes, and a deep kneading motion for reducing. For soothing out tired nerves (try it on the knot of nerves that contract at the base of the neck in back) and general relaxation, it is a new boon to weary ladies and gentlemen, as well as an effective warrior against superfluous pounds. You can buy it at leading shops, put up in a trim, light-weight package for a modest sum of money.

What was a grand trio of preparations, namely, Ambrosia Cleanser, Ambrosia Cream, and the Ambrosia Tightener, has now been made into an even grander quartette by the addition of the new Ambrosia Powder. Four well-chosen shades that graduate from a Naturelle to a warm Ocre Rose are represented, but the light, fine texture and adhering quality of this powder are what make it a real triumph. You can buy the latest arrival in this famous group at the better drug and department shops.

If you have a dry skin, you will be interested to know that Madame Helena Rubinstein has introduced a smaller, but generous-sized bottle of the famous Anti-Wrinkle Lotion at a much smaller price than the original bottle. This preparation does good things for dry and wrinkled skins and is effective in preventing the devastating lines that form around the eyes. Madame Rubinstein has also put her muscle tightener, Georgine Lactee, in a new sized and priced container. This penetrating balsam astringent tightens and firms the skin and has a special reform method for sagging tissues of double chins. These preparations are available at toilet-goods counters throughout the country.



LACETTE 1-EYELET TIE • In black or Chaff beige kid with Lacette design on the vamp.

* "Lacette"

COOL AS A SUMMER BREEZE!

You can wear this graceful one-eyelet "Lacette" with practically every daytime frock—it's sufficiently feminine for a sheer silk and simple enough for your tailored suit. Tiny perforations, thousands of them, give our "Lacette" styles an airy coolness and lace-like lightness new in leather and they also have the exclusive advantage of the Matrix sole moulded to fit every curve and arch like "Your Footprint in Leather". Write for new Fashion Announcement and the name of a store near you where you can find Matrix Shoes. E. P. Reed & Co., Rochester, N. Y. Matrix Style Studio: 47 West 34th Street, New York City.

* Design Reg. U. S. Pat. Off. 14,174 perforations—by actual count—in a pair of ties.



THE MADEIRA • In either black or blue kid.

Matrix Shoes

MATRIX OFFERS A VARIETY OF STYLES AT \$8.50 AND \$10.00

PALM SPRINGS

(CONTINUED FROM PAGE 57)

pungent sage-brush air. As you go flying down the broad gravel road, you catch glimpses of the same places you saw in the hot sunlight a few hours before. Low adobes, white, cream coloured, with blue shutters at the windows. Against the starkness of the mountains, cut into their very hearts, are palatial rock-houses built by Easterners. At night, far-away palaces, high up in the darkness.

Suddenly, white painted rocks glimmer in the dusk, marking the advent of a new road, after two miles of which you arrive at "The Dunes," the smartest night-club in that part of the country.

Everybody in the world who isn't some place else is here. Admittance only by cards, cherished cards. Friendly intimacy is the key-note within, yet never unpleasant crowding. The music is divine and succeeds in giving every one gipsy, dancing feet.

Caviar Blini is the specialty of the place, and the charcoal steaks are unsurpassed. They are brought by plane from the east. The chef hails from Paris, and the other attendants from the Riviera. There is, alas, no bar; but the smart thing to do is to send your favourite kind out by the chauffeur, with instructions to chill.

Sitting at the tiny tables, or playing at the big ones, are animated guests from Montecito, Hollywood, San Francisco, New York, London, and Paris. All are chic, interesting, carefree. In the perfection of their attire, one feels again a sense of well being which is a memory from those beautiful, golden, quiet days before the War.

No one goes home until the first rays of the sun are beginning to change the desert into a luminous world.

DESERT PARADISE

Now, having put the cart before the horse and dwelt on the sensational foreground of this desert heaven, it might be wise to take up the general background. As you enter Palm Springs, the first thing that catches your eye is the white turret of El Mirador. This enormous and very modern hotel is equipped with practically every device for amusement and contentment.

Between El Mirador and the old Desert Inn there is a definite feeling of rivalry. The Desert Inn, the first important and distinguished hotel built on the desert, stands for the traditional, and El Mirador for the New Age. Not to be snobbish, yet in order to retain the guests of the past, the owner of the Desert Inn has built many new and completely charming bungalows. Luncheon is served on the terrace, while Spanish music makes the horned toads wish they were something a little more animated than they are. Excellent tennis tournaments are held on the Desert Inn courts. Old Indian festivities are sometimes shown, partly to educate and partly to entertain the hundreds of people who know nothing of the history of this quaint community.

The main highway is filled with Hispano-Suizas and Rolls-Royces, their sleek smartness reminiscent of Park Avenue. In between these shining cars

flash laughing people bicycling in linen shorts. They ride up to the Mirador for swimming, perilously endangering their lives as they weave in and out among people on horse-back, automobiles, dogs, Indians.

Next door to the Desert Inn is one of the smaller, but utterly charming hotels, "The Oasis." This is among the most intriguing places in Palm Springs. Because of its attractiveness, its cuisine, and its homelike atmosphere, the same guests come back year after year, asking for their favourite suites of rooms.

In the garden of "The Oasis" is a huge Spanish brazier, filled with burning logs. At night, sitting by this fire, the beauty of the desert is closer to one than ever. The orange-trees are in full bloom, and the fragrance of their white-petalled blossoms is full of witchery.

LAND OF PARADOX

A favourite jaunt is to ride out to Palm Canyon, six miles away. Another interesting contrast in this land of paradox: the canyon is rugged, wild, filled with clear mountain streams which run between gigantic palm-trees, hundreds of years old, whose original reason for being there no one in the world has ever been able to discover. The parents of all the palm-trees in Southern California they most certainly must be.

The wild flowers in spring blossom for endless miles. Their appearance is almost as important an event as the Easter ceremonies themselves. The pale and darker lavender shades of the verbena intermingle with the white desert primrose. Desert Gold, tall and slender, is a foil for the flame of California poppies. The desert at Easter time is a pagan, riotous spot.

For those seeking complete solitude and exquisite luxury, La Quinta at Indio offers all that can be desired. This hotel is about twenty miles away from Palm Springs; a retreat of silence, nestled within the security of mountains. The rooms are charming bungalows, set far apart from one another so that even the voices of one's neighbours do not disturb. In the background, very old, a date farm where one can go and pull honey-sweet dates from the palm-trees.

An enormous swimming pool is hidden away in the centre of the grove. Excellent horses are brought to the door for galloping across the desert. There are walks so beautiful that it is complete, perpetual enchantment.

In the great Tudor Room at the right of the lobby is an astonishingly beautiful exhibition of John O'Shea's paintings. This artist lives in the Carmel Highlands, which he leaves only long enough to go down to Tahiti or to the desert to paint. Many times, he has been invited to exhibit in New York, but O'Shea seems content to leave his canvases in his great studios among the pine-trees in the north.

So you see, Palm Springs has everything from art to the ritual of sun-bath and siesta, from Hispanos to the mustang.

And if you still are not satisfied, you can go to the Indian reservation and have a mud-bath!

MARCELLA BURKE



WEDDING GOWN BY COURTESY OF GEORGE BERNARD

PHOTO BY TONY VON HORN

Strathmore wedding invitations or announcements are traditional for fashionable weddings. Their excellence and fine quality have given them world-wide social acceptance. Your stationer or engraver will be glad to show you the new samples of

Strathmore
Wedding Papers



STRATHMORE PAPER COMPANY, West Springfield, Massachusetts

FOR A SKIN THAT'S YOUNG
TO THE EYE ... AND TO THE

touch **SOFT**



Just about this time of year the most superficial glance into your mirror is pretty apt to be discouraging. Now, as Nature's face begins to wear flowers and bright charm,

our human faces still show the ravages of wind and weather, of city soot and accumulated birthday anniversaries.

What you do about it depends on how bright you are. You can scrub the surface and join the calendar and weather forces in stealing some more of the skin's lovely youth, or you can buy

yourself one jar of *Marie Earle Essential Cream* and use it as a two-fold foil against all beauty bandits!

With this one jar, your technique of facial care becomes enchantingly simple. First, you dip into this fluffy, verbena-scented cream and spread it on your face and neck. It melts on contact with the warmth of your skin and goes directly about its inspired task—loosening soil, lubricating chapped skin!

With *Marie Earle* soft tissues, you remove this first application. Now,

dip again into the very same jar, and stroke back on your grateful face a second application of this quick-penetrating Cream!

There's *nourishment*, as much as it is possible to give your face from outside applications!

All any woman needs, to enjoy this efficient facial care, is \$1.90 (or \$3.50 or \$5.75—according to size of jar) and a few minutes time each night and morning!

MARIE EARLE Salon Treatments at 714 Fifth Avenue, New York City



Here's the one jar with the two-purpose
Essential Cream. Sold at better shops at
advance in its prices—despite tax.

Marie Earle



Frances Clyne ANNOUNCES THE OPENING OF HER NEW ESTABLISHMENT

where she now presents her collections with all the *éclat* of the Continental designers—Gowns, Hats and Wraps created by Frances Clyne in her own workrooms.

Also imported models.

FRANCES CLYNE

6 East 56th Street
NEW YORK



This tea-set is a reproduction of a famous Colonial model, with scenes from old prints of American architectural landmarks. It is sold at the Hayden Company for the benefit of unemployed architects and draughtsmen

TIPS ON THE SHOP-MARKET

(CONTINUED FROM PAGE 69)

• Eighteenth- and nineteenth-century English china makers turned out an abundance of pictorial ware, both for their home market and for Colonial demand. But they seem to have had a peculiar way of leaving out some of the higher points of history in the American scenes depicted. Now that "historical" china is receiving such marked attention, the Women's Division of the Architects Emergency Committee has designed a thoroughly American tea-set. The decoration is done in an old-fashioned style, in sepia on Lenox cream china, and the scenes on the various pieces have been redrawn by Schell Lewis from old prints. The Hayden Company has the set on display, and it is sold on subscription. The proceeds of the sales will go immediately to the aid of the architects and draughtsmen who are having a difficult time making a go of things at the moment.

• Bethlehem Textiles cotton and jersey beach clothes—trousers and blouses and one-piece overall outfits—all for less than two round dollars! The trousers have a wide and definite rib and are well cut. Some of the blouses have turtle necks, and some have high round necks, and they are all very lively. The overalls are wide ribbed, too, and fit snugly, but not too well. Go to Best and Company and help yourselves.

• A harrassed reader has written to ask what in the world she can give for a fifth wedding-anniversary present. Something in wood, of course, and something new and unusual and all the other difficult things. I, who never like to admit I don't know practically everything, rushed out into the world and learned about curly harwood, golden avodire, and dappled buttonwood, all of which have been used in the making of the most lovely and uncostly Pan Crafts dressing-table sets. The woods have been left in their natural state, no stains or aniline dyes. The effectiveness is gained simply by the contrast of the

design with its own background. Brushes and combs and mirrors all very worthy to hold an important place on a modern dressing-table. Saks-Fifth Avenue has these, and they're under \$18.

• The Tailored Woman is showing a blazer cotton blouse with long tails—which means that there is none of that confusion about parting in the middle. The blouse may be had in blue, brown, yellow, or green. It's very tailor-made and has an adjustable collar that may be worn high with a tie of the same material or worn with a careless openness. The price of this blouse is somewhere in the neighbourhood of six dollars.

• This is no longer such a thoroughly man's world. Little by little, the ladies are gradually helping themselves to some of the admirable things that the gentlemen have always had a corner on. McCutcheon's Palm Beach cloth, for instance, the ladies are simply eating it alive. It makes the most marvellous suits, not only for Southern and country wear, but for town, too. The material comes in dark brown and grey, as well as in white and natural and beige and blue, and in various weights and weaves. It's fifty-four inches wide and costs approximately two dollars a yard.

• Don't blanch and have the vapours if a well-meaning great-aunt sends you a trunk filled with hats that she has salvaged from the attic in one of her bicentennial cleanings. Simply streak down to Florenz, on Fifth Avenue. She will revamp the hats, and you will be the envy of all your friends and enemies. This little woman has a miraculous hand with the scissors. She slashes and snips and lo!, out of less than nothing is created the most elegant of headgear. Of course, Florenz makes new hats, too—copies French ones and runs up any little ideas you may have. The fee for the rejuvenating act is infinitesimal, and the cost of a new hat is not at all frightening.



"I never noticed before how lovely your hair is, Anne!"

"That's because I never have used Admiracion before today!"

New Treatment Makes Your Hair Gleaming, Soft, Healthy

EVEN the very first use of this new shampoo-treatment reveals unsuspected lustre and beauty in your hair. Out comes all its natural sheen and softness!

It's such an easy method! Gone are the bugaboos of messy, smarting lather and repeated rinsings! With Admiracion, the new soapless shampoo, just one rinse is enough.

Gone, too, is the film of soap residue or dried wave lotion you never could get out, which masked the natural light in your hair. The first Admiracion treatment leaves your precious locks manageable and shining, more attractive than you've ever seen before.

New . . . completely different.
Admiracion is unlike any other shampoo or tonic. It contains no alkalis that parch, no alcohol or benzine that dry hair and scalp.
But Admiracion does contain one important extra engredient that makes it even more than a superior cleansing

shampoo. The most effective scalp tonic known to science, called *Davolene*, has been incorporated in it. By striking at the basic cause of all hair and scalp ills, by *normalizing* your scalp, the *Davolene* in Admiracion corrects either excessive oiliness or excessive dryness, stops falling hair.

Admiracion quickly banishes that most offensive of all scalp disorders—dandruff.



Your first Admiracion shampoo-treatment will be a delightful revelation. Get a bottle and do your hair tonight. Or, to enable you to test the visible improvement that comes from the very first use, we will gladly send you a generous 2-Treatment bottle. The coupon below brings you yours by return mail.

Admiracion DeLuxe Treatments

Leading beauty salons everywhere are prepared to give you treatments with Admiracion DeLuxe. A standardized professional treatment that tones the scalp as it cleanses and beautifies the hair. Try it before your next wave or permanent.

—SEND COUPON—
for 2 Admiracion Treatments

National Oil Products Co.
Harrison, New Jersey



Please send me the 2-Treatment bottle of Admiracion. I enclose 9c in stamps to cover cost of mailing and packing.

Name.....

Address.....V-4

ADMIRACION

SOAPLESS SHAMPOO

Bouclé Brilliant



PECK & PECK



Whether in bright zinnia shades, soft pastels or the clear sharp elegance of black-and-white there's a very good reason why this classic spring suit is called bouclé brilliant. So fine is the quality that it takes to every color with rare loveliness and lustre. Ask to see it in Iris shade, dawn blue, Colleen green, white, black or navy. Three piece ensemble, with white blouse, 55.00 . . . Hand-crocheted hat . . . 5.00

FIFTH AVENUE, NEW YORK

WHITE PLAINS
DETROIT

CHICAGO
MINNEAPOLIS

BOSTON
ST. LOUIS

NORTHAMPTON
PHILADELPHIA

ESSENCE OF 1933

(CONTINUED FROM PAGE 30)

either side above the delicate shoulder-blades as though to receive a bird.

At Lanvin's and Paquin's, it is a handsome thatched roof, of sombre fur—fox or monkey—which makes you think that the shoulders of the women of to-day are the most susceptible to cold, the most precious that ever were.

Schiaparelli gives them a roof of noble tiles, scooped out and wide, like those of Roman palaces. By contrast of colours—black on a figure of pale pearl, night-blue on a figure of dawn—Mainbocher gives the shoulders a value of intense isolation, such as you see in certain Chinese paintings, with hills floating in the sky, the only tangible reality in a world abolished by mist.

At Molyneux's, I saw pass a darkly mysterious dress, the interior of which was of a white so pure that I trembled in my mind, believing I was seeing again a narrow alley in a Florentine garden where arches of cypress are

bordered with white roses. It is only a band of linen appliquéed as a border on a black wool cape. Don't believe it! It is a wall bathed in a moonlight, near which a shadow waits. Motifs for a waking dream, each one of these dresses gives the woman who wears it a special character. Is it her own? Yes, until next season.

The mode is taking to the glove that comes off and is thrown aside—this detail, which for so long counted for nothing, was black or neutral—it draws attention to the gestures of the hand. To-day's gloves belong to the dress, like a flower to the branch; in fact, it is our gloves that are making us flower. I saw splendid ones, like magnolias on which water can not melt the snow; others, like hibiscus blooms; others like cardinal poinsettias. I saw purple ones, blue ones, silver ones; gloves with cuffs, with tufts, with cordings, with funnel-shaped flares, with slide bars, with braid, with (Continued on page 89)

THINGS ARE NOT WHAT THEY SEEM

(CONTINUED FROM PAGE 44)

wasteful days, the long fibres of the cottonseed were spun into thread, but the short fibres were thrown away. To-day, these make the basis of the finish that coats half the movables in sight—motor-cars, railroad cars, furniture. There are eleven thousand, five hundred listed colours, shades, and effects, counting enamels and natural woods.

Harking back to our pyralin buckles, we find several other fabricated materials used for the same general line of articles. There is galalith, made of compressed milk and cotton, assortedly featured as buttons, buckles, umbrella handles, and sports jewellery of the sportiest and smartest. Prystal, too, beginning life as coal-tar, graduated into VOGUE's world as bag frames, ornaments, or, again, jewellery—only to meet with the competition of a new metal called rhodium, which, in addition to minerals, includes an unexpected ingredient in the form of white alpaca cloth. Rhodium, because of its untarnishable quality, figures largely, not only in jewellery, but in bag trimmings.

Examining the bag itself, we naturally expect all that looks leathery to be leather. But once more the chemists bob up. The white "patent" that wears and washes and doesn't crack at the beach, the "calf" that doesn't scuff with the accustomed ease in town, may very easily be fabrikoid—cotton treated with other semi-liquid cotton of the pyralin family. More than a million and a half such bags were turned out in New York last year, to say nothing of luggage coverings, chair seats, and book-bindings enough to make us a nation of cotton-users such as history has never envisaged before. If all that seemed hide-like actually came from the cow, America west of the Mississippi would have to be turned into grazing-grounds; and what would become of Hollywood where the silver screen is merely another variant of the same base material that includes in its colossal orbit

scrubbable window-shades and washable wall-papers that aren't paper?

To pass from such mundane matters to something more aesthetic, we might consider perfume, which is magic unadulterated with practicality. Whether you incline towards the fantasy odours with their passionate French names or the deceptively sweet and simple flower odours that stick to English, it amounts to the same, so far as the chemist is concerned. The lilac that smells so hauntingly in the garden after a rain has nothing to give to the atomizer. Lilac perfumes, no matter how reminiscent of spring in the country, are born in town. If the oil extracted from a gardenia were used *au naturel*, no luring, but loathing would result; ergo, gardenia for the dressing-table is a clever presentation of what such flowers ought to resemble in a bottle, but don't. The same thing is true of the rose, the violet, the carnation, and so on through the list. Orchids, when you come to think of it, have no odour in the greenhouse. Orchid perfume, deliriously expensive, is a tour de force, suggesting to the nose what it ought to experience when the eye encounters anything so exotic.

The chemist, you perceive, is creeping up on us. Having simulated most of what we know and done it better, he proceeds to add properties never before heard of. By and by, he may dispense with his models altogether and depend on imagination.

"This perfume is what poets were feeling for when they talked about the music of the spheres," he may say. "This jewel is your dream when you were first in love and saw the moon across the sea. This fabric is the eternal snow on Everest, not as it is, but as the climber sees it. And this little package—listen carefully—contains the money to buy all the new things you like to read about and can't afford."

But that, perhaps, comes under the head of technocracy.

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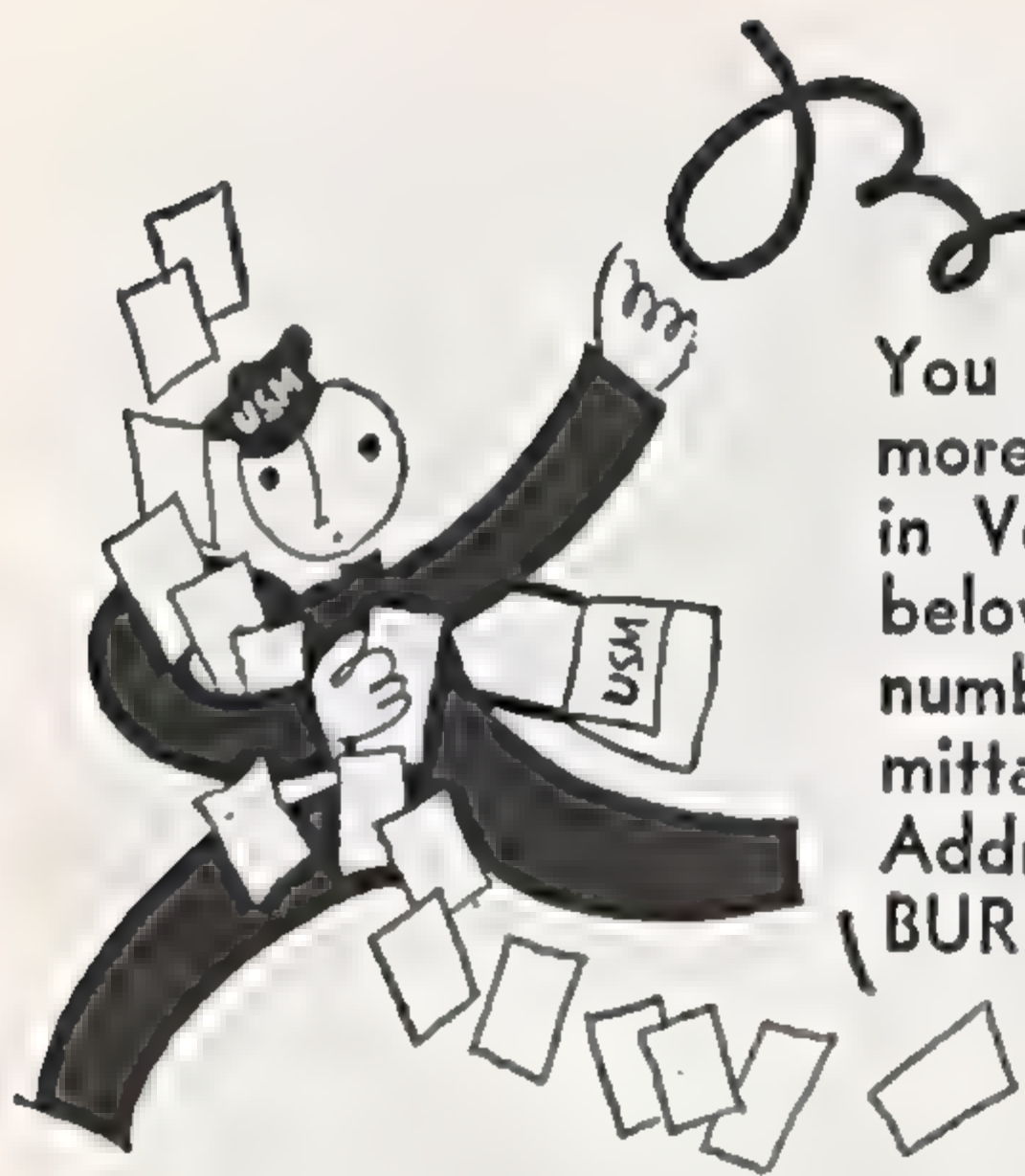
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IN THE GALLERIES

(CONTINUED FROM PAGE 59)

sculpture, Maillol's figures at the Brummer Gallery must have removed it entirely. Here, in these nobly sturdy women, in their simple heads, is true serenity and timelessness. Oddly enough, it is in the small statuettes that the French sculptor shows his greatest power. They combine, miraculously, the charming and the heroic, the classic and the modern. As a matter of fact, it seems that sculpture must nowadays be either gigantic and monumental—an architectural companion to great buildings—or so small that it can be placed and enjoyed in the small rooms we are forced to live in. The only danger of small sculpture is that, in the hands of minor artists, it becomes fussy and silly—or degenerates into paper-weights of Scotties and nymphs. But what Maillol can do with a torso ten inches high is nothing short of jubilant.

• We can be grateful for one thing at least: painters are going "careful." No longer is the orgiastic squirting of rose-madder or cobalt-blue a sign of inspired temperament; no longer can painters justify patches of canvas left unpainted by the word "free." In other words (and heaven be praised in any), sloppiness is out. Slovenly brush-work, pointless distortion, and inaccurate observation can no longer parade under the convenient jargon of "fantasy," "abstraction," and "daring." The sad thing is that this sloppiness has not only been condoned, but applauded by that small group of arbiters—critics, collectors, connoisseurs, "smart" people—who have kidded themselves into thinking it fashionable and amusing.

Henry Billings was outstanding in the new group of "careful" workmen. In his paintings at the Harriman Gallery, clarity of outline and beauty of surface were wedded to ideas and charm. His marine designs especially—of shells and nets and fish-piers—

had a transparent freshness of colour and a decorous gaiety of design that made them a joy to look at.

• Lucioni, who exhibited at Ferargil's, is another meticulous painter: he paints glasses, fabrics, wood, stone, with a breath-taking accuracy and polish worthy of the old Dutch. Your first reaction is to touch and cry "Oh, how real!" But this very perfection stifles all life in the canvas. Nature itself is not as perfect as Mr. Lucioni's paintings, for the simple reason that it is alive.

• So much has been written about the art of Georgia O'Keeffe that any fresh evaluation seems pointless. But, as she belongs to this "careful" group and as a comprehensive show of her work has been running at "An American Place," her presence in this column is imperative. Flowers—not in bouquets, but in magnified visions of their single hearts—bring forth her finest talents. There are few who have so transformed into paint the pure, light-filled delicacy of a white rose or petunia petal; or the bitter, scarred brown of an autumn leaf. It is unfortunate—and strange—that this acute sensitiveness of Miss O'Keeffe to the movements of shapes and shades does not carry over into other fields. In her blank houses, or stark crosses, or Taos hills, either an enamelled vacuity reigns or a bleak and incomplete mysticism.

• Without being chauvinistic, we must admit that the American section of painting in the great international free-for-all of the College Art Association was the easiest to look upon. The canvases of twenty-seven countries were displayed on the twenty-seventh floor of the R. K. O. Building, and the effect was little short of nightmarish. The idea is laudable, but the painters of this world seem as confused—or as limited—as the rulers are.

MARYA MANNE

DANCE AND MOVIES

(CONTINUED FROM PAGE 59)

triumphs of artifice. With the spirit and blood entirely gone from them (nothing can transport one back into the dark piety of the thirteenth century), they still held moments of great visual beauty and originality. Miss Hammond's sense of colour is highly dramatic—she splashes about magenta, vermilion, puce, with unerring effect—and Martha Graham's sense of line—harsh, austere, symbolic—is perfectly suited to mediaevalism. An added treat was Paul Leyssac's voice as the Narrator, speaking old French in a truly luscious manner.

• Apropos of the fairly recent twin-birth of film-organizations; both the Film Society and the Film Forum, whose prospectuses you have doubtless received in the mails, are dedicated to the presentation of films that Broadway can not, will not, or dare not present. Films too good, or too subtle, or too dangerous, or too subversive, too experimental, or too tenuous. The main cleavage between the two societies, however, is that the Forum—under the aegis of Sidney Howard,

among others—leans definitely to the red (political, not financial) and is featuring several Russian propagandist films and home-made proletarian products; while the Society, led by Julien Levy, Raoul de Roussy, and others, is out for anything unusual or valuable, regardless of race, creed, or colour.

Their initial performances were slightly marred: the Forum's by a very inept and dull worker's reel of the "Hunger March" to Washington, in which "ferocious brutality" was ascribed to charming Irish policemen standing about grinning sheepishly (if armed) at the gay marchers; the Society's by a series of technical mishaps. The Forum's feature, "M," though hardly pleasant in its subject-matter (child-murder), was better than the Society's feature, "Die Drei Groschen-Oper" in French; while the Society's audience was far gayer and more brilliant than the Forum's. So take your choice. With their lessons learned, the future ventures of both organizations should be interesting.

• The lady (Continued on page 89)

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DANCE AND MOVIES

(CONTINUED FROM PAGE 88)

in the astrakhan trimmed hat, in the photograph on page 59, is Hollywood's newest import, Lilian Harvey: small, intelligent, variable, with rich golden locks (locks, not hair), and one of the most brilliant smiles in screenedom. Add to that real acting talent, a background of culture, and the chameleon ability to look like every one from Garbo to your sister-in-law, and you have what is known as a Wow. The lady has refused Hollywood offers for years, with the quoted reason that she'd "rather be the queen of the European screen than just another blonde in Hollywood." Evidently she—and Fox—have decided that there was no danger of that.

• The so-called commercial movies have been letting us down lately. Since "*Mädchen in Uniform*"—and that is ancient history—, there has been only one film worth roaring about, "*Cavalcade*," and that is a classic. Nevertheless, it can bear talking about. That a thoroughly British film, made in alien Hollywood, written by the keenest sophisticate of the generation, and containing not one atom of vulgarity or stupidity—well, that such a film should rack American audiences night after night is a miracle indeed. The very decency of

the picture is a miracle—not decency in the sense of morality (although it is highly moral), but a fineness of thought and emotion not any too familiar to the products of this age. Diana Wynyard does more than a lot in achieving this; there are few actresses who can be martyred through thirty years without being mawkish. Poor Lady Marryat! Her life is a succession of farewells and deaths, from Mafeking to the Marne. All the acting is on a high plane, but it is she especially who gives the story credibility. So much credibility, in fact, that the tears flow fast and free. A surprising number of people have come away from the picture not only lightly hysterical, but deeply depressed. Somehow, "*Cavalcade*" holds out wan hope for the babies of 1900. In the film, the chaos of these years seems insurmountable.

• By way of explanation, Miss Bankhead (shown on page 59) should now be exhibiting her charms in a play called "*Forsaking All Others*." If she isn't, neither she nor Ilka Chase, who also graces the piece, will be responsible. At the time of writing, the succession of harassed directors during the try-out boded ill. But one never knows.

ESSENCE OF 1933

(CONTINUED FROM PAGE 86)

hinges, with bands. I saw some like phantoms, simple ones like the corollas of bindweed, transparent ones like leaves of May, others of brilliants; black ones on which snow had fallen. Chanel makes organdie gloves to put on Aurora's fingers. At Molyneux's, they are conceived in all the fabrics possible—of natural coloured canvas cut from the sail of a frigate, by the sweetheart of a sailor; of blue linen with white dots, to imitate an aviator's sky; gloves made of grasshoppers' wings and butterflies' paws. I saw on one woman a ball-dress of rose satin, the gloves of satin in a shade only slightly deeper. Lelong makes gloves of striped piqué in red-and-white Easter daisies.

This spring, hands are bouquets of blossoms at the ends of our arms. The coats that will be seen under the evening and morning stars are short enough to permit picking up hands full of a filmy long dress. Augustabernard has imagined a coat of this type—like the dressing-gown of the little King of Rome.

Women will wear the pointed hat of a magician, invented by Schiaparelli; others, the Mainbocher cap that finishes like a bouquet of stems knotted with a thread, under which the face would be the violets.

The neck is disappearing, bit by bit, as a flower must disappear when the season is over. The neck-line rises up, like a quiet tide edged with seaweed drowning a smooth column. At Vionnet's and Worth's, they show the back of the neck as compensation for the retreat at the front, which is veiled, and this is ravishing.

Lingerie-white is reborn. Rue de la Paix, in this short lane, field flowers are back again. You see them at Mirande's. There is a dress created for each circumstance of life: a dress

for the restless hour between day and night, which they call "*le petit soir*." "*Petit Soir*" does not go only to the ankle, like some afternoon dresses (for skirts are worn, according to the hours, as short as our mornings or as long as a winter's night). This dress of many metamorphoses, which you put on between dusk and dark, is made in such a way that when its jacket is removed, as a donkey's skin in a fairy-tale, the bare arms are revealed in a moon-coloured corsage. This is for "*Diner au Cabaret*."

Under the monstrous marguerite in the ceiling at Vionnet's, I see pass, with an accelerated rhythm which belongs only to her, a sequence of *volubilis* blooms which spread magnificently. They sell dresses here, but they give away majesty.

A woman descends a few steps, so indisputably royal that you await the hymn which will accompany her stride. She is Velléda. She wears over a dress, like a lily inside out, a coat of velvet cut from the darkest and purest moss of the forest.

The flowers scattered over a summer dress are so fabulously fresh that you instinctively wish to conserve their freshness by giving them water. And here, of course, is a touch of genius: to hold this flowered dress at the waist, there are two large round crystal buttons the colour of spring water.

A novelty in the presentation of the dresses at Chanel's gives a powerful sensation of spring. For the first time, she parades all her white dresses simultaneously. You might say that a Normandy orchard had just come into the salon. Others follow, even more white: these are flotillas of swans. And proud of its tail of organdie, white on white, embroidered in white, here is a peacock stalking.



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ENGLISH WINTER

(CONTINUED FROM PAGE 61)

and boiled eggs, and, if you care for it, a cold game pie on the sideboard!

Or, perhaps the day has gone by in a rush of doing nothing at all, of waiting for the trunk-call to get put through and, meanwhile, playing over and over again the new record, "Mediterranean Madness"; of calling the dogs. But there have very likely been short walks with twigs crackling underfoot, and you notice that a tree has fallen down and must be removed. Or you may have played a good game of golf, or, for Sachy's sake, you have motored in the neighbourhood to show him the various houses. You have hooted for the keeper to open the lodge gates and driven in curves in the park land, and the deer may have gazed wide-eyed or continued nibbling unperturbed. Or you have driven up through the courtyard and wandered through corridors, seeing a surfeit of eighteenth-century portraits clustered in gilt frames and heavy brocade curtains and busts on stands and a neat fire on a grate; a bowl of hyacinths and a basket of wool, "Royal Flush" with a book-marker in it.

The light fades early. The curtains are drawn—more logs piled on, and ladies sit around knitting or doing some absurdly unnecessary petit-point work. "Was the Captain out to-day?" "What was Mrs. Tomlinson's news?" "The Lygons have asked us all to dine on Thursday." "Would you believe it, I again lost a ball at the eighth?" "Mrs. Mossop won her round, after all." "The Wintheringtons were delighted we took Sachy over. The sound of the name Sitwell is magic to them, and he has a genius for saying the right thing and admiring their particularly cherished treasures." "Really, I think the view at Wilton of the Palladian bridge and the Inigo Jones façade is the loveliest I know." "To-morrow we must go to Hardwicke, and on our way back we must see the Venus on the fountain at Bolsover."

DINNER AT EIGHT

The clock strikes, and there is a cocktail to impregnate one with energy enough to move from the depths of the sofa, to climb the stairs, and then there is the delight of the extravagance of soaking in a bath cloudy with salts, and the mirrors become opaque with the steam, and one feels particularly loose-limbed at the end of it all and ready for dinner, and oh, so ready for the other cocktail. And you well know the scene at dinner. The glow from the candle-light on the tables. A glittering island against the panelled gloom from which only the livery buttons are perceptible. With the ladies in their apricot and tangerine coloured velvets, there is nothing to distinguish it from being a scene in London.

In the distance may be the Malvern Hills, or you may be situated in the rolling plains of the Wiltshire downs. It may be that you are at Melton or in Yorkshire, in Scotland, where the air is "Frisch" and "Kuhl," or in Ireland, where the grass grows so very green and the moss climbs into every grey oak-tree, but, in each place, the essentials are the same and the excitements of the day absorbing. "We must

go and look at the new donkey that Jerry has got as a birthday present, and then I'll play you one game of backgammon to get my money back before lunch."

AMERICAN IMPORTATIONS

The American ladies who have married into this existence seem very happy about their lot and fit perfectly into the picture. The Hon. Mrs. Charles Winn, née van Heukelom, sits on a shooting-stick as though she had sat all her life on a shooting-stick. At Lismore, Lady Charles Cavendish wraps up in tweeds, but is getting acclimated to the cold. She takes her guests and the dogs down to the river, which runs below the Castle and from which most Irish salmon is caught, to see the "stripping" in process; to the bogs for duck shooting; to the Lakes of Killarney to see the ruins of the Kenmare home; to Clondeboye, where Lady Dufferin has, unexpectedly in such surroundings, a white "Syrie" bedroom; to see Sheila Milbanke at Mullaboden. She has become a champion knitter and, with the help of pattern books, makes socks, sweaters, and caps. She has developed a complete fireside manner.

But let us cross back to England. Much nearer home, half an hour from Piccadilly, in fact, to Sunningdale where the rural life is carried on with great elaboration. Terrific golf. "The Prince was in good form to-day." Tremendous backgammon, Leila Mackintosh pours out tea for twenty in a Loewi boisiered room. But why should I concentrate on other people's houses when I have a perfectly good one of my own?

The existence that we lead at Ashcombe over winter week-ends is entirely different from that of summer. Who cares two hoots if it is wet? We don't expect it to be otherwise. The fires are roaring, the gramophone blaring. There are hundreds of summer snap-shots to be stuck into albums, chestnuts to be roasted, and we have arrived complete with easels and palate. Lord Berners peers through the windows and paints the ilex-trees. Adele is taking up art and has her own water-colour box. Rex Whistler is making a design for an urn for Mrs. Courtauld. Ronnie Balfour cuts out tinsel flowers, and his wife poses for me. Augustus John, near-by at Fryern, comes over for the day. Or, maybe, we decided to decorate a bedroom, so we all tramp up-stairs and paint circus figures on the wall with magic effect. By the evening, the room is transformed. Rex has painted a fat lady, Oliver a nigger, Gerald Berners a Columbine with performing dogs, "Jack" Bismarck another Columbine on a white horse. Her husband paints the strong man.

The unpunctuality is phenomenal. Lunch at two-thirty. Eight o'clock dinner at ten. We are an hour and a half late for the fancy-dress dance at Andover, but we little realized it took an hour to go only twenty miles, and we had not banked on the mist. The local celebrities become raucous at the Hunt Ball—groups of shooting parties adorn that weekly institution—*The Tatler*. (Continued on page 95)

AT LAST!

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Louis Philippe

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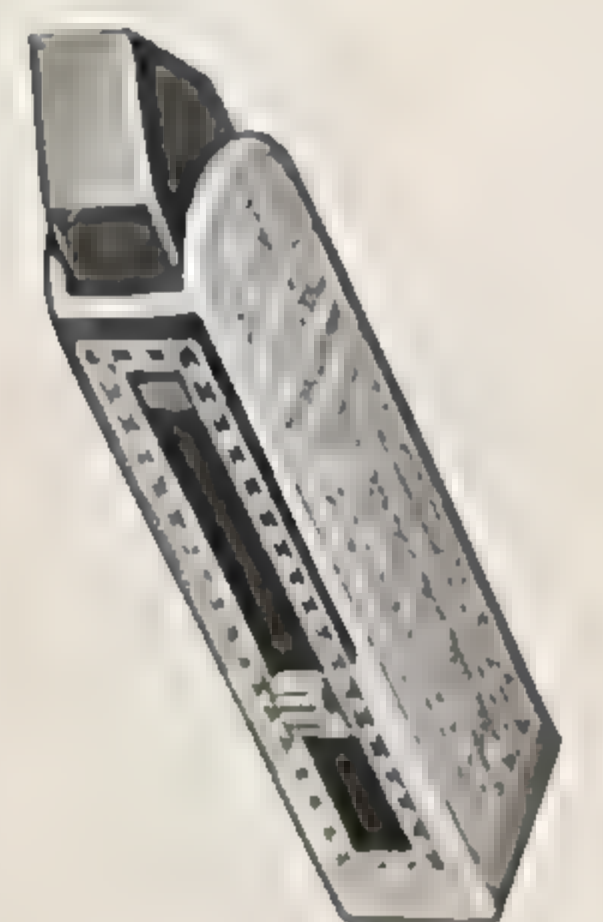
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25c

The 25c family includes patterns for utterly charming children's frocks and coats; for lingerie (on the very newest lines, of course); for those engaging new hats; for blouses, capes, neckwear; and also for the ultra-simple type of dress which is always perfect for sports wear.

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TURNING OUT TABLES

(CONTINUED FROM PAGE 64)

architect with a feeling for the Italian Renaissance began to design furniture on a scale to suit the monumental proportions of his houses. A low table is far more comfortable to use than one even of average (29 inches) height. Altman imports from England a number of copies of Sheraton and Heppelwhite tables that combine the virtues of correct height and perfect cabinet-making.

The matter of comfortable seating is much neglected. Aside from the deadly discomfort of the average "dining-chair," there are the innumerable and arbitrary inventions of designers that afford the mediaeval torture of the monastery bench and the equally unpleasant sensation of being enclosed in a cell of upholstery produced by certain barrel-chairs of modern design. It is obvious enough that any seat must have a back for comfort and arms low enough to be practical, not shoulder-high. One of our better restaurants is a notable offender in this matter. If you enjoy the sensation of lunching in a straight-jacket, go to the X—, asking for a table supplied with those picturesque basket-chairs!

As to silver and china, if you have old things, use them, in spite of the fact that the world is full of excellent reproductions. Certain types of old china are, of course, too fragile for actual use, notably Wedgwood's Queen's ware, which may be reserved for use as a garniture and for its decorative effect on shelves and serving-tables. But the heavier porcelains of Rockingham and Spode are quite practical, while certain of the larger pieces of Crown Derby can be used with reasonable safety as serving-dishes.

Tea and coffee services of old porcelain, however delicate, are not to be resisted. If you have a set of Crown Derby or Meissen cups, use them for tea. A service (and they seem to be fairly easily had) of Vieux Paris coffee-cups, with its accompanying capacious pot is not only beautiful, but practical, since the weight of the porcelain keeps coffee hot longer than any other (and thinner) vessel, and the risk of breakage is correspondingly slight.

SHEFFIELD AND CRYSTAL

Do not overlook the extreme usefulness of a pair of old decanters, with their accompanying Sheffield coasters at two corners of the table for water. It is also possible to pick up, for very little, the delightful crystal condiment-bottles with their pierced Sheffield tops that once adorned caster-stands. These are useful not only for pepper with an accompanying Sheffield salt-dish, but

for nutmeg and cinnamon to be passed with melon.

Light the table with four or six candles in old Sheffield candelabra or sticks. The impossibility of getting modern *bobèches* deep enough to serve the purpose of catching the drippings is well known, but here again one can find, without much searching, the Victorian type (even those which may be suspected of having once been members of old gas-chandeliers) which are cup-shaped and add an enlivening glitter to the table even though your candles are proof against dripping. Elsie de Wolfe, Inc., will now supply on order a very simple and beautiful *bobèche* of clear glass three and one-half inches in diameter and one and one-half inches deep, which is vastly effective on any candlestick, either ancient or modern.

THE INEVITABLE ASH-TRAY

It is, of course, unnecessary to advise against shades of any sort as an Edwardian fussiness which is now well forgotten. And, since smoking throughout the meal is now inevitable (try to postpone it until after the salad, if you can!), the matter of individual and capacious ash-trays is important. There are small cream coloured pottery shells made originally for the now extinct "coquilles" of fish (once such an inescapable part of a luncheon), which are proof against burning of the glaze, charming in shape, and inexpensive enough to be bought by the dozen. It is well to coordinate ash-trays with the general decoration of the table. There are to be had at Olivette Falls, small mirrored shells at very low cost that are reminiscent of eighteenth-century silver, and even smaller circular crystal and mirrored dishes for a less formal setting.

As for glass, have it simple in shape and crystal in colour. The mania for violently coloured glasses is fortunately waning. Only the palest of tints now appear in considerably simplified shapes. There are certain varieties of very delicately coloured Venetian glass which do not distort the colour of their contents, but even here crystal is somehow preferable, particularly when it can be had in simple shapes.

Dine late and easily—almost any dinner is pleasanter for a reduction in its number of guests and the length of the evening. The once-prevalent rule of departure at ten-thirty is observed all too seldom, and the only recourse one has now is a corresponding delay in the arrival of guests. Which ungracious dictum, I can mitigate only slightly by saying that if you ask only conversationally resourceful friends to dinner, you may well disregard it!

EVERETT GRAY LINSLEY

TO OUR CONTRIBUTORS

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In Canada all 25 cent patterns are priced at 30 cents, and all 50 cent patterns are priced at 55 cents.

ENGLISH WINTER

(CONTINUED FROM PAGE 90)

We ride on the downs, the horses madly excited to be on such green turf. At one point, we are on the borders of Hampshire, Wiltshire, and Dorset. We sightsee. Luckily, the Arundells at Wardour Castle are our nearest neighbours. The Adams beauties of Crichel are within a stone's throw. Longleat, with one window for every day in the year, is not far, and there must be, of course, expeditions to see the exquisite eighteenth-century beauties of Bath.

But you know all this. Only the

details vary. On Long Island, Lake Forest, and in Pennsylvania, the same glow is enjoyed after the day's hunting; the drink is enjoyed after the squash or indoor tennis in Aiken as in Northampton. The swift walk in the Long Island garden (to acquire an appetite for lunch) is distinguished from the same walk in Derbyshire only by the fact that here box-trees are shrouded from the icy winter blasts by wooden carcasses that look like the remnants of circus packing-cases.

VOGUE'S SPOT-LIGHT

(CONTINUED FROM PAGE 58)

quoted above to the productions the fortnight brought forth.

"EVENSONG"

"Evensong," a drama by Edward Knoblock and Beverley Nichols, has been one of the successes of the London season. Arch Selwyn—in association with Sir Barry Jackson, its English sponsor—produced it here. As all those familiar with the book from which it derives know, it is another piece about a *passée prima donna*; we have had many plays on that subject in recent years. It was mildly interesting while it was passing—and then hard to remember. For all of it—characters and incidents, as well as theme—seemed familiar, indeed, it all was. The producers withdrew it after a single week.

Its short life surprised Broadway, largely because Edith Evans, one of the favourites of the London public—probably the most faithful in the world—had been brought over to repeat her triumph in its leading rôle. Although her performance was sincere, resourceful, and invested with a degree of glamour and although she was excellently assisted by Jane Wyatt and Owen Davis, junior, our public was not attracted. Which, together with Katharine Cornell's quick and complete fiasco in "Lucrece" a few weeks ago, would seem to bear out those who maintain that the star system is dying rapidly, if not already dead—that, to our theatregoers, the play is increasingly the thing.

"BEFORE MORNING"

The second exhibit of the fortnight suffered in the same way as "Evensong": it all seemed familiar. A melodrama with no shadings, "Before Morning," by Edna and Edward Riley, failed to stir either the emotions or the imagination. One was "outside" it all the time, conscious that he was sitting in a theatre watching a play and listening to actors speak lines. A pleasant diversion, it lacked illusion.

Jessie Royce Landis played the principal part with the authority and

the mature charm that have distinguished all her work in recent years. McKay Morris did not compromise with a creature as thoroughly caddish as one is likely to encounter outside the "black moustache" school. And John Litel, Louis Jean Heydt, and Hugh Buckler contributed ingratiating performances. But all their efforts were of no avail; in the argot of the Rialto, "the show didn't have the stuff."

"BAD MANNERS"

The third of the trio of productions that this unfortunate fortnight brought forth was a comedy called "Bad Manners" written by Dana Burnet and William Jutte. It had even less *raison d'être* than the other two. And the acting, except for Margaret Sullavan's, did not help much; often, it did quite the reverse.

Such is the record of the fortnight just ended! It happens to be more than the sag that comes at least once in every season—the pause to get the second wind. It symbolizes what is occurring beneath the surface to the drama itself: a clear cleavage between the old and the new. Rarely in either society or the arts is there such a definite hiatus between one form and another as in the American theatre to-day. Usually, the old gives way gradually to the new, melts into it, colours it to an extent. From all the evidence we are now weary of the negativity which realism and its accessories—the wisecrack, jazz, mountainous detail, and so forth—expressed. We are ready and eager for interpretation, the herald of creativeness.

Coincident with the return of the graces of living to life—evident on all sides—, tenderness is coming back into the drama. And tenderness is ever the prelude to the romantic. It is immensely heartening when one considers that no other age has possessed such rich romantic material. With such material, it can not fail to be adult; it will not be grandiose. And much of what immediately preceded it will seem childish.

This, then, is in very truth the drama's Children's Hour.

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It's smart, this season, to "improve on nature," just a little—so you'll find Maiden Form's latest creations skillfully constructed to give just those "better accents" fashion favors. There are different Maiden Form styles to fill every individual need and preference: the brassiere above, for instance, helps full figures acquire subtly accented uplift lines, combined with efficient diaphragm control. The side-lacing girdle (No. 715) of two-way-stretch elastic, nips the waistline and rounds the hips.



Above: "Full-Fashion"—the brassiere that fits like a stocking—with two- or four-inch band for diaphragm control.

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COSMETIC CHIC

AS INTERPRETED BY

HELENA RUBINSTEIN

WORLD-RENOWNED BEAUTY AUTHORITY

The genius of the cosmetic world has spoken! From her lips have dropped the words which smart women all over America have been impatiently awaiting—words which would set the fashions in spring cosmetics.

And now comes the news of Helena Rubinstein's enchanting new Chatelaine Lipsticks, the most exquisite sophisticated lipsticks ever—with chain tops you simply can't lose. They look like miniature works of art, like little pieces of precious jewelry. And darting from the pastel enameled case of the Chatelaine comes a flash of color—Red Poppy—the new lipstick sensation of the day. A Helena Rubinstein color creation, of course.

Cheery, merry, youthful Red Poppy! It makes lips so alluring, so irresistibly provocative.

And there comes the new Red Coral peeping from another Chatelaine Case. And Red Geranium from another—and Red Raspberry, long a favorite. All the four famous Rubinstein reds make their appearance from the Chatelaine cases—and from the clever new Automatic Lipstick cases, too. Lipsticks, 1.00, 1.50, 2.00. Rouges in shades to harmonize, 1.00.

And powder news brings Peachbloom, Helena Rubinstein's new shade that is so flattering to every type—that brings the bloom of youth to whatever cheek it brushes lightly—gives a new-fashioned "peaches-and-cream" complexion. Water Lily Powder in the new peachbloom shade, appears in a new spring costume, an exquisite box of shimmering gold. 1.50. Other Helena Rubinstein powders, 1.00 to 5.50.

And to add mystery and allure to the eyes, make them look like pools of color reflecting tiny lights, Helena Rubinstein

has created the new Iridescent Eye-Shadow, flecked with silver, flecked with gold. Green, blue, blue-green, gray and violet-gold. Black and brown, too, of course. 1.00.

Another of Helena Rubinstein's new beauty triumphs is her scientific discovery of the Hormone Twin Youthifying Creams, two nourishing, rejuvenating creams, which carry Hormones, those vital regenerating essences of youth far below the skin—right to the tissues—and there, replace old skin cells with young new ones. Needless to say the Hormone Creams are one of the most vital beauty discoveries in ages. Set 10.00.

As for Helena Rubinstein's new beauty cocktail, the Youthifying Herbal Masque, distinguished theatrical stars are forming the habit of using it as a quick pick-up beauty treatment. Society women whose calendars are filled with engagements are coming to Helena Rubinstein's salon for Youthifying Herbal Masque treatments instead of taking time for a nap. And they emerge refreshed with clear glowing skin of satin-smoothness. The Youthifying Herbal Masque for home use, in 5.00 and very inexpensive 2.00 sizes.

For that all-important daily beauty care, Helena Rubinstein recommends three luxurious home beauty preparations: Water Lily Cleansing Cream, 2.50, 4.00. Youthifying Stimulant, 2.00. Youthifying Tissue Cream, 1.00, 2.00, 3.50.

Helena Rubinstein's new cosmetic creations and new beauty treatments await you at her salons. In a single treatment you can learn to give your skin the daily care it needs—or without obligation—have the genius of the cosmetic world recommend home beauty treatments for you and create Personality Make-up that will accentuate your natural loveliness.

helena rubinstein

LONDON . 8 EAST 57th STREET, NEW YORK . PARIS
CHICAGO . BOSTON . DETROIT . MONTREAL . TORONTO

Latest Paris Cable

Jewellery

WITH EVENING DECOLLETAGES MOUNTING HIGHER OR DISGUISED WITH TRANSPARENT SCARFS JACKETS ETC JEWELLERY ALSO TENDS MOUNT TO THROAT, EARS, POSSIBLY LATER TO HAIR, OR CONCENTRATE ON LARGE PLAQUE LIKE BROOCH OR BROOCH LIKE CLIP, HOLDING SCARF OR DRAPERY WORN ALONE, OR WITH ONE LARGE BRACELET OR LARGE RING. STOP THIS TENDENCY FOR FEW BUT IMPORTANT JEWELS ALSO SEEN DAY IN ONE LARGE BROOCH FASTENING SCARF OR JACKET COLLAR, OR IN ONE LARGE BARBARIC BRACELET STOP INCH WIDE PEARL DOG COLLARS WORN MIDWAY WITH LARGE JEWEL CLASP, PEARL TASSEL CENTERFRONT, OR CONTRASTING EMERALD, CORAL OR ONYX BEAD EDGING ULTRA CHIC, ESPECIALLY WITH FLUFFY SHOULDER EFFECTS ON HIGH DRAPED TRANSPARENT NECKLINES STOP MANY LONG DIAMOND EARRINGS WORN EVENING, ALSO PEARL BUTTONS OR BALL DROPS ON PARTLY OR ENTIRELY EXPOSED EARS DAY, EVENING STOP DIAMOND NECKLACES USUALLY SUPPLE, MEDIUM OR SHORT, SINGLE OR DOUBLE FLAT STRANDS, SOMETIMES ALTERNATING SQUARE ROUND STONES STOP MANY NECKLACES WITH BACK INTEREST IN DELICATE HANGING ENDS, STOP MUCH EVIDENCE OLD FASHIONED SCALLOPED LACE EDGED GOLD SETTINGS FOR PRECIOUS, SEMIPRECIOUS STONES, STOP MUCH GOLD JEWELLERY DAY, EVENING, PARTICULARLY WITH BLACK VELVET OR WHITE. STOP SANDALWOOD BRACELETS, BEAD NECKLACES, CLIPS, ALSO WOOD OR METAL PLAQUE BUCKLES ON CORD SPORT BELTS, SMART. STOP PEARL NECKLACES, MEDIUM LENGTH, THREE OR FOUR WIDELY SPACED STRANDS WORN DAY.

Nightgowns, Negligés

NEW NIGHTGOWNS NEGLIGES FOLLOW VAPOROUS EVENING SILHOUETTE IN USE OF TRANSPARENT FABRICS, AS PLAIN, PRINTED CHIFFONS, ORGANZAS, PLAIN VOILES, GEORGETTE CREPES FOR FULL LENGTH, ALMOST SEMICIRCULAR SKIRTS HANGING IN FULL FOLDS, BELOW TOPS TRIMMED FINEST MALINES, ALENCON, OR POINT D'ESPRIT NET. STOP TO ADD MORE THICKNESS, MANY GOWNS HAVE MATCHING TRANSPARENT JACKETS OR NEGLIGES, OFTEN WITH RUFFLED SHORT SLEEVES OF SELF FABRIC OR LACE OR NET, SIMILAR NEWEST SUMMER EVENING JACKETS,



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NEW SPRING FASHIONS THAT HAVE SALES VALUE

1. The fez. This high hat fashion is firmly established. It has excellent selling value since these new types make all one's present hats seem out-dated. Black felt with braided squares of multi-coloured ribbon.

2. Hats of cotton. A new fashion that is sure to appeal generally. They offer a woman all the soft, easy comfort she has learned to love, yet have a new cool, fresh quality. A high built toque of grège cotton.

3. Large pieces of jewellery. We have been consistently pointing up this outstanding fashion in our trade edition. The rectangular brooch shown is of diamonds. Huge cabochon emerald ring.

4. The crescent clip. We are again mentioning this jewellery fashion to point out that the new fez hats, which are of Turkish inspiration, add another reason for interest in pins and clips of this Moorish shape.

5. Scarfs of many types. High neck-lines and furless coats offer two important reasons to promote scarfs, particularly those that may be worn a number of ways. Finely pleated red crêpe scarf illustrated.

6. Gloves to match dress details. This tendency for close harmony between the costume and the gloves offers an excellent reason for selling more gloves. Navy-blue dress; dark red sash, cuffs and gloves.

SPRING BAGS OF AMPLE POUCH SHAPE

Strive for extra bag sales. There are several reasons why it should be comparatively easy this spring to sell every woman at least one extra bag. The first reason is the growing practice of making one costume do duty as several by changing accessories. The second is the anticipated success of white hats—a great number of which will be worn with white bags. The third is the feeling for matched accessories.

An example of this third fashion would be a grey suit with two ensemble sets of hat, scarf and bag—one in navy blue, the other in brown.



1. Bags are generous. Notice the proportions of the envelope bag of fine blue leather carried by the smart Parisienne shown above. Bag, hat and dress are bright dark blue; the coat is brown.

2. The casual pouch shape is well illustrated in this fabric bag. It is made of natural grège "lin" and its outstandingly interesting feature is the bamboo handle. A scarf in grège and blue harmonizes with it and gives evidence of the increasing feeling for accessory ensembles.

3. White bags are important. This one is made of heavy white silk. It preserves the rugged note in the handle and clasp—both made of twisted silver.



4. The plaid note everywhere. A particularly safe way in which to get the Scotch touch you must have somewhere in your wardrobe this spring is in a bag. Then you can take it or leave it, according to your humour and your costume. Again the pouch shape, in red, white and blue silk.

5. Fabric bags will be in demand. The new fashion for mixing our fabrics—cotton coats over silk dresses—cotton hats with wool coats, etc.—makes fabric bags more than ever important. The style of this bag is largely a matter of the checked weave of its fabric.

Resumé OF THE CONTENTS OF THIS ISSUE

Coats. Page 38. Fox collared pastel coats for spring afternoons.

Suits. Pages 32-33. The pagoda shoulder-line is the outstanding point of this spring's clothes.

Page 45. Beige wool with amusing red-and-white printed revers, scarf and gloves.

Page 50. A yellow wool tailleur with brighter blouse.

Pages 54-55. Among the Finds of the Fortnight are these three very dashing sports suits.

Millinery. Pages 38-39. Smart high-crowned sailors.

Page 45. A new type of hat, inspired by an urchin's cap.

Pages 50-51. Fez shapes predominate in smart spring scenes, interspersed with canotiers.

Page 54. The coxcomb hat.

Dresses. Page 51. Large field flowers on a black crêpe dress.

Evening clothes. Pages 31-34-35. Outstanding gowns and wraps from the Spring Openings.

Page 41. A practical black satin skirt that can be combined with numerous blouses for informal evening wear.

Pages 46-47. Victorian touches—ruchings and coq feathers—continue. Paris wholeheartedly accepts trains.

Pages 54-55. Evening jackets are tailored.

Rainwear. Pages 52-53. Smart rainy day wear.

Accessories. Pages 38, 39, 54, 55, 68, 69.

Sources FOR THE MODELS IN THE ECONOMY PORTFOLIO

Page 66

Skirt and three-quarters length cape of sheer wool or silk crêpe; separate blouse of rough crêpe. #1626, Weinman, Gardner & Schwartz, 498 Seventh Ave.

One-piece silk print dress; seven-eighths unlined swagger coat of sheer wool. #1651, Kane-Weill, Inc., 498 Seventh Ave.

Sheer wool or silk crêpe skirt and hip-length cape; short-sleeved blouse of striped piqué. #417, William Bass Dress Corp., 550 Seventh Ave.

Silk crêpe skirt and jacket; rough silk blouse. #1593, Weinman, Gardner & Schwartz, 498 Seventh Ave.

Page 67

Silk crêpe dress with small, well-spaced print design, matching jacket; contrasting solid colour silk crêpe Ascot scarf. #644, Kane-Weill, Inc., 498 Seventh Ave.

Tucked heavy sheer silk crêpe dress with matching jacket; fine white piqué collar and cuffs. #318, Herbert Sondheim, Inc., 530 Seventh Ave.

Trade Edition —A SPECIAL SECTION FOR MERCHANTS

Retailers, manufacturers, and advertising executives are entitled to receive the Trade Edition of Vogue if their subscriptions are placed direct with the publisher—not through any agent or agency.

Trade subscribers are also invited to consult us either in person or by letter, on questions of fashion, merchandising and promotion. For information on any trade question write to Vogue Editorial Service Bureau, 420 Lexington Ave., New York.

The purpose of the Trade Edition of Vogue is to summarize all the information contained in the magazine in brief and practical terms.

It also anticipates, with advance news and illustrations, trends that will affect the merchandising of future fashions.

APRIL 1, 1933

Brief Biographies of Couturises

WORTH

Charles Frederick Worth, who established this firm in 1846, was the first of the great couturiers. The house is now under the direction of MM. Jacques Worth and Jean Charles Worth (the latter shown at the right), grandsons of the founders.

Worth feels that the individuality of the client, adapted to current fashions, is far more important than the fashion itself. Each dress is changed slightly to suit its purchaser's type.

The disposition of the salons, 7 rue de la Paix, has not been changed since the foundation of the house. This is why they have kept the atmosphere of the Grande Couture before the war. While most houses show collections only twice a day, Worth, in accordance with its tradition of courtesy, shows the entire collection to every client.



JANE RÉGNY

Madame Régny started in business by making clothes out of the same jerseys of which her husband, M. Balouzet, was manufacturing novelties.

Jane Régny specializes in active sports clothes—all very practical and very smart. She was once responsible for the introduction of encrusted modern motifs which were further developed by other houses and lasted several seasons. Her present spring collection includes particularly good beach and yachting clothes, and she is among those endorsing tailored organdies for evening.

The establishment, located at 11 rue La Boétie, immediately impresses one with its very intimate and friendly quality.



WRITE FOR PRINTS OF ABOVE PHOTOGRAPHS SIZE 7" x 9"—\$1.00 EACH



FOUR POINTS ABOUT COATS AND TWO TYPICAL SPRING FROCKS



1. The loose box-coat is perhaps the newest of all spring models. Coats of odd length are worn in contrast to dresses. Bright red woollen coat; black satin dress.

2. Furless coats with scarf neck-lines are an important division of the box-coat group. Broad shoulder effects still predominate. Red coat; red and white dress.

3. Double breasted buttoning done a new way. Promote coats of this type in connection with the current masculine trend. Brown and grège woollen coat.

4. Coats with interesting linings have great fashion value. The plaid taffeta lining of the grège cotton coat sketched matches the belt on the dress.

Dresses revert to vertical lines

5. A definite example of the new up-and-down look, lower waist, bloused bodice and pleats. Black woollen ensemble; striped blouse and scarf, Yvonne Carette.

6. A subtle example of how couturiers are trying gradually to get us used to vertical lines. Despite the low flare on this skirt, the sash gives a vertical look.



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PERTINENT POINTS TO STRESS IN PROMOTING SPRING SUITS

7. The box-coat suit of odd length is the newest suit to choose. Illustrated is a pale grey and white tweed suit with pine-green knitted silk gilet over a white crêpe blouse.

8. Many jackets are belted, as this one. A brown woollen tailleur with collar and cuffs of wool crêpon to match the yellow-and-brown plaid blouse.

9. Checked materials are outstanding. The man-tailored influence is singularly notable this season. Brown and beige checked woollen with dark rusty orange blouse.

10. Bow neck-lines are a strong feature. This is really a two-piece coat dress that looks like a suit. Black woollen with white linen cats'-whisker bow and white piqué gloves.

11. The dark blouse and light suit combination is very chic. This year the style of a suit is largely a matter of its blouse. Grey-blue linen suit; dark blue shirt.

12. Contrast between skirt and jacket is a frequently recurring theme. Pleats are revived. Goupy's checked, pleated crêpe skirt with navy-blue jacket.



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"Vogue says" Cards

—yours for the asking

The four quotations opposite, marked with a star, have been reproduced on attractive "Vogue says" display cards, suitable for either window or departmental displays. Stores desiring these cards may have them on request without charge. Address Vogue Editorial Service Bureau, 420 Lexington Ave., New York.

*Vogue says: "Nothing really rivals black, this year."

*Vogue says: "Shoulders go on carrying the bulk of interest."

*Vogue says: "Lingerie touches stimulate everything this spring."

*Vogue says: "Loose and boxy—that's the way sports coats should look."

Fashion points that may be quoted in advertisements

Stores may quote the Fashion Points given below in advertisements and displays and thus gain prestige and authority. It is important to note that only the quotations given on this page may be used. Without specific written authority from Vogue's Editorial Service Bureau, no store may select its own quotations from the magazine for advertising purposes. The entire contents of Vogue, including Fashion Points, are copyrighted, 1933, by The Condé Nast Publications, Inc.

For the coat buyer:

Vogue says: "A removable cloth collar is the really chic, common-sense summer idea."

Vogue says: "Muted tones or fortissimo ones—you can take your pick for afternoon."

For the suit buyer:

Vogue says: "Nothing rivals the practicality of a printed suit."

For the evening dress buyer:

Vogue says: "One slip, many blouses, is Lanvin's practical solution of the dress-for-informal-evenings problem."

Vogue says: "There is no smarter flower than that which blooms on a white background."

Vogue says: "Coq feathers and Schiaparelli are practically inseparable."

Vogue says: "Plenty of girls are going to take delight learning to swish a train about, these evenings."

For the raincoat buyer:

Vogue says: "The new rainwear deals a death-blow to the old theory that one must be sloppy in the rain."

For the children's wear buyer:

Vogue says: "An established fashion is the classic chinchilla reefer lined with red and adorned with brass buttons."

Vogue says: "Scotch plaid coats, of a startling brevity, are especially smart."

Vogue says: "The general colour of the metropolis of children is dark blue, dotted with Scotch plaid."

For the glove buyer:

Vogue says: "It is not a question, these days, of gloves to go with dresses, but gloves to go with each dress."

For the neckwear buyer:

Vogue says: "Cats'-whisker bows go on paying compliments to young faces."



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¶ Illustrated here is the Ambassador Eight Brougham. 142-inch wheelbase. \$1820 f.o.b. factory.

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Howard Chandler Christy
1932

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"It's toasted"



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